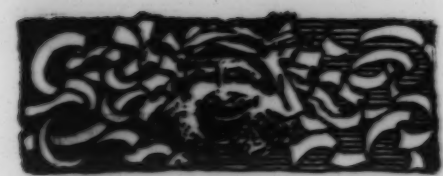
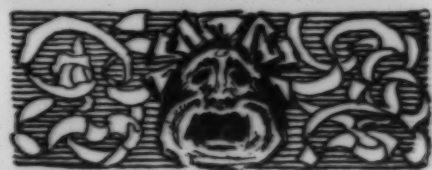


TWENTY-FOUR PAGES.



THE NEW YORK

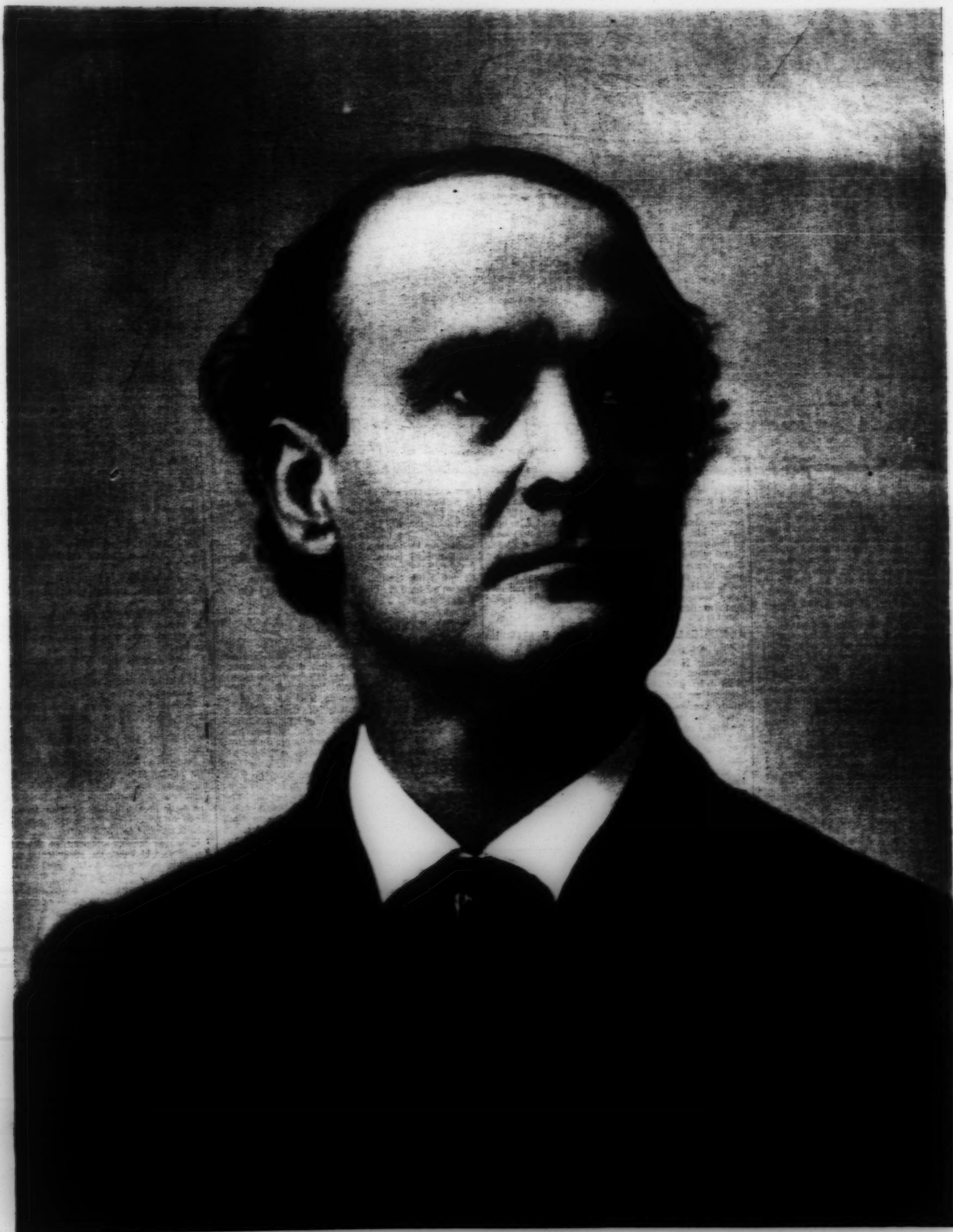


DRAMATIC MIRROR

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PRICE, TEN CENTS.



THOMAS W. KEENE.

SCENES FROM CURRENT PLAYS.



JULIA MARLOWE.

ROBERT TARR.

DODSON L. MITCHELL.

HENRY DOUGHTY.

H. A. LANGDON.

WALLACK'S THEATRE.—FOR BONNIE PRINCE CHARLIE. ACT III. SCENE: A HOUSE BY EDINBURGH GATE.

MARY: "Give me courage to the end!"

THOMAS W. KEENE.

The name, Thomas W. Keene, printed beneath the portrait upon the first page of this issue of THE MIRROR, seems almost superfluous, for few there are who could not recognize at once the features of the distinguished American tragedian without the aid of an explanatory name. From Atlantic to Pacific, from Dominion to Gulf, Mr. Keene's features are as familiar as his scholarly readings of the classics, and his admirable impersonations of the great characters of dramatic history.

Mr. Keene was born in this city and made his professional debut as Lucius in Julius Caesar, Aug. 30, 1850, when but fifteen years of age. His first regular engagement was under the management of John Brougham at his New York Lyceum, and during a part of this term he played Robert Howard in John E. Owen's memorable production of *Satanstoe*. An appearance followed in juvenile at Wood's Theatre, and then Mr. Keene widened the scope of his popularity by a Western season, another New York run, and an English tour. Returning to America in the early seventies, he acted leading roles with Edwin Booth, Charlotte Cushman, E. L. Davenport, and Clara Morris, and in 1875 was engaged for the famous stock company of the California Theatre, San Francisco, where he remained for five years. Coming East, Mr. Keene played, at Boston, the great part of the drunkard, Copeau, in *L'Assommoir*, or *Drink*, and made a strong hit in this striking character role.

The Boston engagement ended, he went to Chicago and began, in 1880, the stellar career that has been his successful lot ever since. Season after season, this representative of a school of actors, fast passing away, has crossed and recrossed the continent, presenting his thoughtful, observant characterizations of Richard III., Hamlet, or Louis XI., as well as of Othello, Macbeth, Bertuccio, Claude Melnotte, Romeo, or Richelieu. Throughout the land, Richard III. is the character with which Mr. Keene is, perhaps, most intimately associated for his powerful, striking impersonation of the monster king; it has thrilled countless lovers of the drama many thousands of times, and never failed to leave upon the mind of each auditor an indelible impression. In fact, so closely has Mr. Keene's name become associated with the part of the deformed, repulsive Richard that, in the minds of many, error and character have been hopelessly confused. A little incident in point occurred at a recent one night stand during the afternoon Mr. Keene went into the hotel barber shop. After he had seated himself in a chair, and while the ducky barber was trying to get an edge on his razor, he was amused by a conversation between the customer in the next chair and the dark knight of the lather. Said the barber: "D'd you say you was going to do show to-night?" "Yes, I am going to see Keene in Richelieu," replied the customer. "Well, I wouldn't go," returned the razor artist. "Cause he ain't so good in nothin' 'cept Richard III. 'cause he's lame, an' he's got a humped back, but he's great in Richelieu, an' if he was going to play Richard, I'd be there to-night, sure."

A NEW FIRST ACT FOR HEARTSEASE.

A new opening act has been provided for Heartsease as performed by Henry Miller and his admirable company at the Garden Theatre, and the result is a decided improvement. The action now commences at the home of the heroine, instead of at the hero's lodgings, and the characters are introduced in surroundings much more probable and effective than formerly. The second act still is given the same scene, but

much of its burden has been turned cleverly upon the first act, adding great strength to both episodes, and bringing out more clearly the pretty love story told by Klein and Clarke's play. Mr. Miller also has altered his make-up as the poor musician, substituting the conventional white powdered wig of a century ago for the auburn wig in which he at first appeared, and this, too, is a marked improvement. Portraits of Henry Miller, delicately framed in heartsease blossoms, were the souvenirs of the fifth performance last Thursday evening.

A MUSICAL CONVENTION AND FESTIVAL.

The Nineteenth Convention of the Music Teachers' National Association will be held at the Grand Central Palace, in this city, June 24-25. In addition to the proceedings of the convention there will be an exposition of the music trades of America and special features every day which will interest every lover of music. There will be an oratorio night, concerts of prize works by American composers, orchestral concerts, chamber music concerts, piano recitals, organ recitals, and on Sunday there will be given religious services, music being furnished by choruses from choirs of various churches. The officers of the Music Teachers' National Association are: President, Herbert Wilber Greene, New York city; secretary, H. S. Perkins, Chicago, Ill.; treasurer, F. A. Parker, Madison, Wis. The musical exhibit will be under management of B. E. Greene, of the Grand Central Palace.

MADISON SQUARE GARDEN FOR SALE.

Rumors concerning the probable early sale of Madison Square Garden have been revived, and two favorable offers are said to be under consideration. A special meeting of the company has been called for next Saturday afternoon. The building cost \$1,500,000, and the ground \$400,000. One of the offers made for the Garden is said to be that of a millionaire who recently came out of the West to enter the field of metropolitan journalism.

MORE MANHATTAN BEACH PLANS.

John W. Hamilton and Charles MacGeachy announced last week that arrangements are in progress whereby they will undertake a large spectacular enterprise at Manhattan Beach next Summer, a wealthy brewing concern being interested in the venture. There promise a ballet of five hundred, numberless grand marches and many vaudeville specialties. A stage three hundred and fifty feet in width is to be erected upon a site already chosen.

HERRMANN'S PROPERTY SOLD.

The horses and harnesses belonging to the late Alexander Herrmann were sold at auction at the American Horse Exchange last Wednesday. Three magnificent horses were sold for \$915, and the other effects brought even smaller prices. Herrmann's steam yacht, *Fra Diavolo*, was to have been sold on the same day at Greenport, by order of a marshal, but claims were settled in full and the marshal released the craft.

"PLAYS AND PLAYERS."

The *Illustrated American* has issued nine volumes of "The Gallery of Players" since 1894, and they have enjoyed wide popularity among American playgoers. No. 10 of this series has just been issued, the title being changed to "The Gallery of Plays and Players," as in addition to the portraits and biographies of individual ac-

tors and actresses the volume contains a pictorial and descriptive review of some of the leading plays presented in New York city during the current season. The list of plays reviewed in No. 10 of "The Gallery of Plays and Players" comprises *Under the Polar Star*, *Rosemary*, *Under the Red Robe*, *An Enemy to the King*, *Secret Service*, *Lost, Strayed or Stolen*, *My Friend from India*, *A Fool of Fortune*, *The Queen's Proctor*, *The Rogue's Comedy*, *Half a King*, *See*, and *The Mummy*.

THE MAYFLOWER AT THE LYCEUM.

Louis N. Parker's new comedy, *The Mayflower*, will be first presented at the Lyceum Theatre, in this city, by the stock company next Monday evening. Mr. Parker has lent to Manager Daniel Frohman his personal assistance in directing rehearsals, and he has taken occasion to visit the scene of the landing of the Pilgrims in order that the last act might be infused with the local spirit of Plymouth Rock. The new play, as Mr. Parker has told THE MIRROR, makes no pretense of historical accuracy, nor any effort to bring forward the characters popularly associated with the Puritan colony, but tells an idyllic love tale that begins upon Dutch soil, moves to old Plymouth, in England, and thence to the shores of Massachusetts Bay. James K. Hackett and Mary Warriner will be seen in the leading roles.

T. D. FRAWLEY OFF FOR EUROPE.

T. D. Frawley's stock company closed a most prosperous season at Denver on Feb. 20, ten of the members returning to San Francisco and the others of the organization coming to New York. Mr. Frawley, after a day or two in this city, sailed last Saturday in the *Lucania* for Europe. His visit abroad will cover only about a month and will be for business and pleasure. He will probably negotiate for plays in London, and in that city and Paris will study the latest material aspects of the stage, with a view to improve his own enterprises for next season.

ANNUAL ACTORS' FUND BENEFIT.

The annual benefit in behalf of the Actors' Fund of America will take place at the Broadway Theatre on the afternoon of Friday, March 25. As usual, an important series of attractions will be offered by stars and by the local stock companies.

THE LYCEUM COMPANY'S TOUR.

Daniel Frohman will send out next season two companies to play *The Prisoner of Zenda*. The play will be also included in the stock company's all Summer tour, which begins June 1, with James K. Hackett as the hero and Mary Warriner as the Princess Flavia.

THE STAR SPANGLED DOLLAR.

The Metropolitan Amusement company will make their first production March 1 in the new musical comedy, *The Star Spangled Dollar*, by Hobson and Perlet. The cast will include William Broderick, E. M. Fawcett, Seymour Hess, W. H. Thompson, Joe Coyne, and Jessie Villars.

THE SAVOY TO REOPEN.

The Savoy Theatre, in this city, will reopen this month with a revival of the familiar light comedy, *A Night's Frolic*. Special scenery has been painted, and the cast will include Agnes Herndon, Albert A. Andrus, John Edgar Macgregor, Tony Hernandez, and Edmund Clarke.

REFLECTIONS.

Isaham's Octonoon gave a very pleasing concert at the Star Theatre on Sunday evening, Feb. 21.

William C. Carl entertained Clarence Eddy, the Chicago organist, at dinner last Thursday evening.

Frank Ranney is now assistant stage manager of the Castle Square Opera company at Philadelphia.

Mrs. Frank A. Tannehill has recovered from her recent illness and resumed her part in *The Nancy Hanks*, which has been playing to big business.

It is rumored that William Sampson, who has made a genuine hit as the Chinaman in *The Gelsa*, will retire from the Daly company at the end of the season.

William B. Buchanan, known to the profession as W. B. McCallum, acting manager of *McSorley's Twins*, and Daisy Heather, one of the *Sisters Gehrus*, the buck dancers, were married recently at Seattle.

The Danrooch Opera company will sing in this city on March 16 Mozart's *The Magic Flute*, which was last sung in New York in 1886 at the Academy of Music.

Augustus Cook has retired from the cast of *Madame Sans Gêne*, and has been succeeded by James Cooper as Napoleon.

Edward Rose, adapter of *The Prisoner of Zenda* and *Under the Red Robe*, was reported by cable last week to be still seriously ill at London.

Virginia Stuart is in town and is negotiating for a strong part in a play shortly to be produced.

W. H. Wheeler is playing the light-comedy role formerly enacted by R. A. Roberts, in *The Fatal Card*.

William Van has been very ill in Milwaukee, but is now on the high road to recovery.

Shoot the Chutes, which stranded at Kansas City Feb. 14 after being out only three weeks, was managed by Henry B. Marks, with Adolph Marks in advance. These men are said to have been Chicago lawyers.

Paul Menifas has returned to town, having completed his engagement with *The Power of the Press*.

Frank Rolleston was offered the lead in *Under Martial Law*, but could not reach a satisfactory financial arrangement with Manager Jacob Litt.

Edwin Stevens and Robert Shepherd resigned last week from Augustin Daly's company.

Grace Henderson will leave *Under the Polar Star* at the end of the present Boston engagement.

The members of *The Girl from Paris* company attended the dog show last week as the guests of James Mortimer, of the Westminster Kennels.

Twenty-five old ladies from St. Luke's Home enjoyed the last performance of *Mark Ado About Nothing* at Daly's Theatre Feb. 20.

Edwin Baker, and not Barker, as was reported, is now in Washington, D. C., making preparations for a tour next season in a repertoire of popular plays.

Since the illness of Clay Clement the part of Baron Hohenstauffen has been successfully played by Jeffrey D. Williams, of whose merits the press and public have spoken highly.

Mr. and Mrs. Henry Darian have left town for a much needed rest after their hard work in preparing the costumes for the recent Bradley-Martin ball.

IN OTHER CITIES.

BROOKLYN.

Special matinees were given at all of the theatres to large attendance on Washington's Birthday. The only novelty offered was the appearance of Hermann III. at the Park Theatre, who opened to a sold out house for the performance of Monday afternoon, which state of affairs, strange as it may seem, is the only one of the kind in the city. The subsequent business of the week averaged fairly good. Madame Adelaide Hermann has effected much tact, combined with liberal expenditure, in endeavoring to push to success her late husband's nephew as his successor in the field of legitimate and operatic art. Young Mr. Hermann paints most dexterously out, on his all the adjacent and auxiliary aid of his distinguished predecessor, his end of the entertainment is by no means without interest. Madame Hermann has kept adding to and improving the spectacular element until they may now be pronounced as superior in brilliancy of color and dazzling charm to even those of Lake Park. Palmer and Keweenaw will next give a revival of A Branch of Keys for the evening week.

The retention of Lost, Strayed or Stolen for a second week at the Manhattan has resulted in an large receipts at every matinee and evening. The "Ladies" are so much interested in the play, that it is being repeated at the Columbia. The hilarious fun making of Louis Harrison in the third act, in which he is ably seconded by Robert Cullen and Paul Bremer, would be more than sufficient to carry to success even a less meritorious production than this, the best feature of which, next to the efforts of some of the cast, is the tuneful and catchy music of Western Music. On Sunday night, Feb. 22, Colonel Sibley gave the Brooklyn public their first opportunity to hear Augustus Van Stone play the violin in his masterly way, at a concert in which valuable aid was contributed by Emma Steiner and other well known artists. For the week of March 1, The Cherry Pickers will hold the stage here.

The large attendance noted at the Amphion during the presentation of the Gesta continued throughout the week with the engagement of In Gay New York, which has been enjoyed by a greater number of people here than when down town during its recent fortnight at the Columbia. The daily papers have all accorded to the two performances in this house on Washington's Birthday gathered in more money than was ever before received here in one day. Acting Manager Lee Ottolenghi is the authority for correcting this statement, he saying that while possibly more people saw the current Gesta than ever before, the receipts were not so high as those of the two previous performances. Deaf played here on a preceding Washington's Birthday to a larger money aggregate, her scale of prices having been higher. One of the laughable things here of the present week has been the alleged imitation of Bandmaster Sousa by Walter Jones. Neither in make-up or mannerisms was it any more truthful than some of the so-called imitations exhibited by the Cherry Sisters. A season of comedy in German by the players from the Irving Place Theatre will be heard here March 14.

The Lady Slavey has filled out a second week of satisfactory business at the Columbia, where the ingenuousness and sweet voice of Annie Buckley has charmed many, her "Baby" song being already whistled upon the street. Sprightly Marie Cahill and the graceful Dan Daly have also been indefatigable in their efforts to please. Acting Manager Harry Mann announces Lillian Russell in An American Beauty for Monday, but as the singer has been underlined the entire season to sing exclusively at the Park, there has been some whisperings of possible complications to come, perhaps even an injunction, the truth of which time will develop.

If in some production of a high-grade play at the Empire, Lyceum or only a there was introduced a Gesta character, the destination of which was estimated to Gon Henge, the critics and cultured theatre-going public would, without doubt, marvel over Mr. Henge's art and enthusiasm upon the discovery of another superb character study. But as this actor apparently prefers to subordinate his intrinsic worth to the exhibit of impossible and rip-roaring melodrama, he never gives the opportunity to show his real merit before discerning and really appreciative audiences, very few of whom have probably been attracted among the big audiences gathered to see A Yankee Yentleman at the Grand Opera House, where next week Evans and Hovey, with Anna Held, will caper about in A Paris Match.

Brother for Brother as done at the Bijou proved to be a heart-tender on such radical lines as to ever sadden the gallery, which, as a rule, does not object to a plethora of humor. A larger collection of burrowing incidents are not often gathered together than are exploited in this play, which, notwithstanding a fine comic outfit and beautiful staging given it by Adams, Davis and Keogh, is so widely improbable as to be not convincing even to the urbane in the upper tier. Manager Harry C. Kennedy will follow it with Down in Dixie.

The Gayety has prospered exceedingly with The Girl I Left Behind Me, which will be succeeded by The Woman in Black on Monday.

The best and most pleasing feature of an excellent all round olio at Hyde and Bennett's proved to be the four angelic Sisters who came unadorned and at once scored a hit. Delicately garbed in pale yellow chiffon, with a guarantee of daintiness, which was typical of their act, they caught the favor of the gallery as quickly as that of the occupants of the higher priced portions of the house. Possessed of fine voices, highly cultivated, their stinging in rotation in solo, duo, trio, and quartette charmed all, not only for excellence musically, but for its unadorned refinement and delicacy as well. Julius and Ed Garrison should retire A Grand Army Man, or else revise it by no longer singing anti-slavery sentimental songs in favor of Bryan. November 3 at 10 p.m., and McKinley is elected. A. O. Deane was the first of bright hits in his ventriloquist act. Edward Eggleston, though possessed of vocal talent, failed to score in his monologue. Lawrence and Harrington's tough boy and girl specialty caught on as usual. Mile. Frenette and her four Fleur-de-Lis gave an agreeable and pleasing turn, while the Marco twins from Koster and Rau's only made a mild success. George W. Monroe got much applause, but gave nothing new than his usual stunts. O. By coach and about a Lamb which are now a trifle shop-worn. Low Duckwater treated his auditors in a patronizing sort of way, and abridged his singing and general business in a manner quite different from what he is accustomed to doing across the river. The Boston Howard Athenaeum Troupe is the next underliner here.

The Chorus of Destiny has stirred the blood of the gods to such an extent as the Americans that the play might as well have been rendered in a boiler factory, so far as any chance to hear the dialogue has been vouchsafed to those sitting downstairs. On the Mississippi is due here March 1.

Frederick Vroom and Grace Addison have headed the Criterion's programme with scenes from The Hunchback. Other features of the bill have been Lillian Russell in A Social Butterfly, and a comedy sketch with A Social Butterfly. Backer, Brothers in musical act; Harry Crandall in a Dutch turn, Eugene Melidit with his bicycle, Gallagher and Lamoignon in Irish business, Edward Saucer in character changes, and Alice Carmelo in songs. The management announces a souvenir for the fifth performance on March 1.

Foot Ryan's Night Owls have occupied the Star, and his beautiful Brown people have been discussed over at the Empire. As an extra magnet to pull the people to a ditcher had been made with Oscar Hammerstein in yet in evidence at the Olympia, it necessitated a lively contest on her part to cover such a wide spread of territory in order to put in her turn nightly at each of the three places. The Star's Monday night audience became no vacation, because in the security of things the women could not spare time to resort to excess. In that a riot almost ensued, and the police were called in to quell some of the most unruly. Weber's Olympia and The City Spots are due respectively at the Star and Empire next week.

Lost in London, preceded by A Kim in the Dark, has filled the Lyceum, and John Griev's Burlesque Revels have been no vacant places at the Unique. East Lyons and The Flamingo Girls are the coming attractions at these two places.

Robert G. Ingersoll lectured before a large audience at the Manhattan on Sunday night, Feb. 22. The transfuge James, who prepares the advertising "copy" for the Columbia and Montauk, does not hold to the truth in giving the figures of New York news raised by attractions played at these houses. The Two Little Vagabonds was recently billed locally as having been presented at the New York Academy. As a matter of fact, they were seen there once, and never performed again. During the past fortnight, Lost, Strayed or Stolen has been announced as having

scored over two hundred representations at the Fifth Avenue. Reference to The Maxton film will show that it was there produced on Wednesday, Sept. 18, withdrawn on Saturday, Nov. 21, and, with the extra matinee on election day, reached but sixty-nine representations.

On Wednesday, Feb. 24, Hyde and Bennett turned over the control of the Gayety and Grand Opera House for next season to the new, powerful syndicate. But few people have realized what important factors H. and B. have been in the local amusement field the present season, each week of which fifty-three performances have been and are yet given in Brooklyn under their direction, divided as follows: Twelve each at the home theatre, Star, and Empire, nine at the Gayety, with eight at the Grand. A very conservative estimate of the average receipts for these fifty-three performances would be \$600 each. For while some of the matinees prove light, they are offset by the large receipts of the evenings. These figures would amount up to \$15,000, and to be safe within the most reasonable limits and strike off the \$500, it is easily seen that these gentlemen have taken in at their five local establishments not less than \$15,000 per week on the gross, a most comfortable sum to divide up weekly with the visiting attractions.

SHERMAN COOPER.

JERSEY CITY.

Robert E. Mantell and co. played a week at the Academy of Music 23-27 to large houses. Mr. Mantell did not appear in this city for a long time, and his repertoire was acceptable. The Corsican Brothers was presented at the first three performances, and in the usual good work. The Face in the Moonlight was also given during the engagement. It is a strong romance, and another adaptation of The Lion's Mail. Mr. Mantell handles the dual parts with skill and finish and Charlotte Selburn has a good chance to prove that she is a capable actress. The supporting cast is very strong, especially Frank Desborough and Missie Monk. Members concluded the engagement, saved from the Sea 1-4. Matthews and Balger in At Gay Conny Island 5-13.

Selma Johnson is at her home in this city, having refused to resign The Great Diamond Robbery co. at a reduced salary. There is a rumor that Miss Johnson will be seen in this city as Kate Kenyon in The Girl I Left Behind Me, when Julia Cahn's co. comes to the Academy of Music in March.

The Philharmonic Club gave an afternoon musicale 19 to a large attendance at the Academy of Music. Henry F. Wagner, leader of the Academy of Music orchestra, was one of the soloists.

Robert Mantell and Mart Hanley have purchased a new romantic play by Nicky Dudley, entitled A Gentleman from Gascogne, which will receive its first production at the Park Theatre, Philadelphia, March 8. The co. is rehearsing daily, and Mr. Mantell is said to have an admirable cast.

Genial Mart Hanley has been holding a nightly levee in the Academy of Music lobby during the engagement of his co. here 23-27. Mart has many warm friends here, and he has a bag full of new stories. Mart's son, William, is a valuable member of Mr. Mantell's co., and constantly advancing without any help from him.

George A. Clarke, advertising agent of the Grand Opera House, New York, was in town 21, as a preliminary to his assuming the management of Selzer's Casino here, a Summer report.

The receipts at the Academy of Music 22 were more than \$1,000. Grand Knighted Ruler Maude D. Detweiler has issued an official circular to the B. P. O. Elks lodge, calling upon them to contribute to a fund for the maintenance of Mrs. Charles Algeron Vivian, widow of the founder of the order.

WALTER C. SMITH.

SAN FRANCISCO.

At the Baldwin, Louis James and his co. of good players have been combining elements, and a lack of appreciation of his splendidly staged production of Spartacus for a week to fair receipts. City Jones, Merce comes with Shore Acres for three weeks Feb. 22. Fannie Davenport will appear for a fortnight 1, and Otis Skinner will be seen 15.

The French Opera co. will commence a season of grand opera at the California Theatre 10. This is the new wind by John Gottlieb from New Orleans, who journeyed thither for this purpose, and will arrive here in a day or two to confirm his statement. The season will consist of twenty performances, and will come into competition with Otis Skinner at the Baldwin and Clay Fitzgerald at the Columbia.

Chimie Padden was attended at the Columbia last night by 1,500 people. Last week the total receipts were \$2,270, and the people continue to flock there. Padden Rice appears at the Columbia Feb. 2 for two weeks. Clay Fitzgerald and For Fair Virginia 20-29.

At the Tivoli The Merry Wives of Windsor are coming 29.

A Scrap of Paper is on at present at the Alcazar, with Hugo Toland and J. R. Folk at the helm. Saints and Sinners follow 28. Mr. Folk drops out, but Hugo, May Buckley, Beatrice Lill, and others of the Alcazar co. will be augmented by Francis Joffe and George Osborne, who are now awaiting the recovery of Miss Modjeska, in order to finish the dates of the present tour in the South.

Louis Morgenthau, treasurer of both the Baldwin and California, is a convalescent from typhoid fever. Assistant-treasurer Morris Payer, at the former theatre, and George Payer at the latter, have made his illness comfortable in keeping both houses in good order.

Rural physicians have had Madame Modjeska dying with appendicitis. The lady refuses to die. She does not think it necessary, is about restored to usual health, and will play her engagements.

In a letter to George Howies, John Harley confesses to a loss of \$500 on Dr. Claudius.

Nat Willis left The Grand Palace co. and is playing with Morocco's Grand Opera House co.

J. D. MAXWELL.

INDIANAPOLIS.

The Grand Opera House was well filled Feb. 29 by an audience that seemed to appreciate every effort made by Clay Fitzgerald and her co. The star is as taking as ever, and her wit and smile have the same effect. The co., aside from Thomas Burns, is only fair. The engagement was for two nights only.

The Fata Morgana, with plenty of scenery and a full cast, pleased large audiences at the Park during the week closing 29.

Painter Con's Brownies opened at English Opera House 23.

The Flying Jordans give one of the best vanderbille performances ever seen here, and promise to fill the Park at every performance. The Ollivans introduce a novelty, and their dancing is grotesque. John Burke and Grace Forest are great favorites here and were warmly greeted. The Jordans close the performance with a marvellous trap performance. The engagement is for the week closing 27.

The New York Stars, with ten specialty turns, opened at the Empire 23 to good business. The performance is clean and entertaining. Ward, Bradbury and Murphy open the performance with a combination of negro dialogue and singing. The Elites do a fine musical act, with more than usual. Convey and Leinard, who only own two good legs between them, give a clever acrobatic turn. The performance closes with Walter and Mamie Davies' Minniekin, something not seen here for some seasons. Girard's Inter-Ocean Vandeilles close the week at this house.

William E. English is recovering from quite a serious illness, and his friends hope to see him as well as ever in a few days.

BUFFALO.

Andrew Mack appeared in Myles Aaron at the Star Feb. 23-27. Brian Boru will be given 1, 2; Seabrooke 5-6; and W. H. Crane in A Fool of Fortune 11-13.

On Broadway, with Maggie Cline, was at the Lyceum 20-27. The play has been largely rewritten since its first production here. Darkest Russia appears 1-4, and L. H. Carter's Aunt 5-13.

Rice and Barton's Extravaganza co. played to packed houses at the Court Street Theatre 23-27. The co. is good and comprises many clever specialties. Black Patti's Troubadours 1-4.

Edward Harrigan was obliged to cancel his engagement at the Star 4-6 on account of illness.

The owner-staff of the new Metropolitan Theatre was held 27. Louis H. Edgar, the proprietor, W. B. Carter, the manager, and Augustus Leonard, the change of the affair. The new building will be used as a first-class vanderbille house.

J. M. MANN.

PROVIDENCE.

Thoroughbred was presented for the first time in this city at the Providence Opera House Feb. 23-27 to good audiences. Henry E. Dwyer, Isabel Evans, Maggie Holloway Fisher, and Edgar L. Davenport headed one of Mr. Frohman's capable co.

Jack and the Beanstalk 1-4, and judging from the early demand for seats the engagement will be a big one.

A Midnight Bell was seen at Keith's 23-27 by large audiences. Bright as the Diamond, Laura Joyce Bell as Miss Lillian, and Ed Redway as Martin scored their parts well and were cordially received. The selections by the quartette were pleasing features. Maggie Cline in On Broadway 1-4.

At Lothrop's Opera House the stock co. presented J. J. McCloskey's thrilling drama, The Black Detective, 23-27 to large and pleased audiences. Elsie Higgins co. in Kidnapped 1-4.

The Altair Dramatic Club gave an entertainment at Altair Hall 22. The programme included a curtain-raiser by J. H. Jackson, Jr., one of the members, entitled Altair Hall, and by Maude Phillips and a sketch called One Touch of Nature. Large audience.

Special matinees were given at all our theatres Washington's Birthday, large attendance.

P. H. Matthews came here 23-27 handling Maggie Cline and On Broadway.

Pupils of the High School gave excellent performances of As You Like It at Talmage Theatre 23, 27; Henry A. Barker staged the play in his usual careful and painstaking manner.

An "Another New Theatre" story appeared in one of our local papers a few days ago. A certain piece of real estate changed hands. It was a great location. Somebody said New Theatre and—there you are.

Managers Thomas and Watson, of Lothrop's Opera House, closed their stock co. 27, and will devote the next few weeks to combinations. The members of the stock have done good work and given satisfaction, but the management think a change is necessary once in a while.

The Rhode Island Wheelmen gave their third annual minstrel entertainment at Talmage Theatre 23-25 and presented a bright and up-to-date programme. This performance is looked forward to in wishing and society circles each year with a great deal of interest and the house was sold out for every performance a week before opening night. Among those who took part were Ed V. Carter, Jr., W. R. Bass, Gene Johnson, C. Stuart Bolting, W. M. Seating, W. M. Anthony, W. B. C. Fox, F. H. Brantley, H. L. Austin, William D. Stone, Elmer F. Seabury, Gus Barth, Herbert Cyrus Williams, and A. C. Moore. The third annual will go on record as the most brilliant in the club's history. It was an artistic and pecuniary success. The music and choruses were arranged by D. W. Reeves and Louis M. Lincoln was musical director.

Ed. H. Lester, business manager for Karin Higgins' Kidnaped Co., and Fred McCloy, of Jack and the Beanstalk, were here 23-27.

The Xylophone duets by Messrs. Duvall and Hodard at Keith's 23-27 were pleasing features of the excellent musical programme rendered by Mr. Lovensberg's orchestra.

Mark Peden was here for a few hours 23 and shook hands with one or two of his friends. "Just passing through the city," he said.

Manager R. A. Harrington, of the Columbia, attended the minstrel performance of the R. I. Wheelmen 23 and said it was "all right."

The Musical Club of Yale and Brown universities gave a joint concert in Infirmary Hall 23 which was largely attended and greatly enjoyed. Yale had in her pian, violin and mandolin club sixty men and Brown twenty-five.

HOWARD C. RIPLEY.

LOUISVILLE.

J. D. Stafford lectured at Macaulay's Feb. 23, 29, 30, "Macbeth." Billy K. Co's Minstrel will be here 24, 25, and Wilton Lockaye comes 1-4 in Doctor Belgrave.

The Alfred Parland Concert co. which appeared at the Auditorium 29 drew a fair and well-pleased audience. The Lilliputians in The Merry Tramps filled the house at every performance 23-24, the matinee bringing the child-act in large numbers.

Lincoln J. Carter's The Tornado drew big business 21 at the Avenue, and The Heart of Chicago occupied that house week commencing 23 to fair business. Katie Emmett in Wells of New York is announced for 28. The Merry World, familiar as it is here, had a fine week at the Grand Opera House. The management closed 27, and will be followed by George H. Adams in The Sporting Crane.

The Cummings co. in Emeralds at the Temple 23-27 further evidenced its capacity for good work and as a drawing card.

Martin's South Before the War had its annual good week at the New Buckingham commencing 23. The Irish Brothers' co. opened 24.

Sleevings, the Dutch pianist, will give a recital at Music Hall 24.

The Bijou will reopen 27 with a strong stock co. under the management of Thomas Prior. The opening play has not yet been named.

Manager Daniel Quill's Pullman special for the inauguration at Washington will be a royal affair. The race has been almost entirely cleared off, and a jolly lot of Kentuckians will visit the Capitol with the Auditorium's manager.

The Musical Club concert at Music Hall 23 was a highly creditable affair. The principal features of the programme were Act and Galatan and The Swan and Skylark.

Joquin Miller passed through the city 24. He was once more a convicted felon, and Louisville papers.

Thorton Barry, of the Temple, will get out the official baseball schedule for the coming season.

The Grand makes an important change, commencing 28, in reducing its price to all parts of the house. The season has been a prosperous one at that house.

Edmund Day, of the Cummings co. received a telegram during the matinee performance 23 telling of the death of his mother in the East.

CHARLES D. CLARKE.

PITTSBURGH.

Margaret Mather, supported by E. J. Henley and a superior co. opened at the Alvin Theatre 23 in Cymbeline to an appreciative audience. From an artistic and scenic standpoint the production was one of the finest seen here during the season. The Danrosch Wagner Opera co. 24.

The Heart of Maryland was given at the New Grand Opera House 23 by Mrs. Leslie Carter and a good co. Next week, Hoyt's A Black Sheep.

At the Bijou Theatre Martinetti and Tannahill produced The Nancy Hanks 23 to the capacity of the house. Miss Redcliffe made a hit in her burlesque on The Lady of Lyons. The Sporting Duchess follows.

The Pullman opened at the East End Theatre 23 in The Gypsy Queen at the matinee, and The Little Duchess at the evening performance. The house was well filled at both performances. Next week, The Pulse of New York.

Confusion was given by the Avenue Stock co. 23 at the Avenue Theatre to a crowded house. Lillian Burkhart, Roberts and Allen, and Carl, the serpentine dancer, were the special features of the vanderbille bill. Next week, James Martin's three-act comedy, Gloriana, will be given by the stock co., and the vanderbille list will comprise Ezra Kendall, Woodward's educated snail, Kaye and Henry, McBride and Gordon, the Marinas, Neider, and Alf Lister.

The programme at Hopkins's Duquesne Theatre 23 was a strong one. Owing to the bit made by Ben Harvey last week he was re-engaged. Next week: Virginia Aragon, Marie and Marie, Florrie Ward, Tom Lewis, Henry Ernest, Shinoz and Merton, and the Danbar Sisters. Business continues very good.

The Wood Sisters' co. opened at the Academy of Music 23 to a large audience. Next week Jermon's Black Crook Burlesque co.

The nineteenth annual benefit of the B. F. O. Elks takes place 28 at the New Grand Opera House.

Caprice and in Spite of All are underlined by the Avenue Stock co. for an early production.

Caroline Franklin's place in the Dr. Belgrave co. has been taken by Grace Mae Larkin, of the Avenue Stock co.

Era Kendall and Carroll Johnson, now on the vanderbille stage, will join Primrose and West's Minstrel next season.

EDWARD J. DONNELLY.

OMAHA.

At Crichton Theatre the Henshaw and Ten Brock co. in Dodge at the French Hall opened a two night engagement Feb. 21 to a large and highly amused audience. Jolly Joe Henshaw as Howell 1. Dodge is a show in himself. May Ten Brock and Miss Carlette deserve the hearty cheers they received, and the remainder of the cast is satisfactory. Roland Reed 2, 3; Lewis Harrison 5-7; Clay Fitzgerald 8-9.

The Moore-Livingstone co., accompanied by Lo-

more's Cinematographs, are having a prosperous week at the Boyd, commencing 21, popular prices prevailing. The programme includes Lost Paradise, Mabel Heath, Michael Strogoff, and The Maid of Arden. The Dazzler week of 28.

The novelty of the past week was the opening of Crichton Music Hall 27 as a high-class vanderbille resort. Very good entertainment is offered for the nominal sum of ten cents, and Crichton Theatre reserve seats entitle holder to admission to the hall. The popularity of the entertainment was attested by an audience of 1,000 the first night. A change of bill will be made weekly.

J. R. RINGWALT.

MINNEAPOLIS.

Roland Reed and a well-balanced co. opened a brief engagement at the Metropolitan Opera House Feb. 21 in The Wrong Mr. Wright to a large and enthusiastic audience. The many friends of George H. Broadhurst, author of the piece and formerly manager of the Lyceum Theatre, of this city, were gratified at its success. In Seymour Sibley Mr. Reed has found an exceptionally congenial role and he makes the most of his opportunity. Charles Cooke scored an emphatic hit as Lord Brambling. He has rarely, if ever, been seen in better advantage. Laurence Rush, always a favorite with local theatregoers, made a decidedly favorable impression as Horatio Oliver. His song, "Kennedy Lido," was given in a thoroughly artistic manner and brought down the house. The others were excellent, and equal to the demands made upon them. At the close of the first act, Mr. Reed, in response to applause, made a characteristic speech, referring pleasantly to Thomas W. Keene, who, with several members of his co., occupied one of the boxes. The audience called for Mr. Keene who advanced to the stage and met Mr. Reed in the center, where the latter bowed him on the forehead. After a cordial hand-shake both retired and a storm of applause. The Wizard of the Nile 23-27; Francis Wilson 1-3.

At the Bijou Opera House, William A. Brady's co. gave Humanity week of 21, opening to excellent business. The play abounds in wholesome dialogue and brilliant situations, and is handsomely staged. The cast is good throughout. Joseph Grimmer made a most effective Lieutenant Chamberlain; Rudolph Kiriloff was a very satisfactory Major Dunderfeld; C. J. Williams, very amusing as Mark, and F. H. Davis appeared to marked advantage as Alvin Danner. When London Sleeps 27-4.

The Sunday afternoon concerts of the Danz Orchestra are becoming very popular. A large audience enjoyed an excellent programme at Harmonia Hall 21. My friend from India and The Wanderer were under-scored for an early appearance at the Metropolitan Opera House.

F. C. CAMPBELL.

KANSAS CITY.

Francis Wilson made his first appearance here in his new opera, Half a King, at the Auditorium Feb. 23-25 and was enthusiastically welcomed and applauded by some of the best audiences of the season. The gorgeous settings provided for these acts were a delight to the eye and the beautiful costumes and scenery made it an imposing production. His work as Tircchappe, a mountebank, was, of course, similar to that in most of the characters he has undertaken, but the bright and catchy lines always bring him the desired laugh. Lela Ginner, looking prettier than ever and singing probably better, was received with about as great applause as the star and made a delightful impression of archness and cleverness. J. C. Moore, Peter Long and Christie McDonald also sang well.

The fifth concert by the Symphony Orchestra occurs 26. Camilla Uno comes 1.

Manager John P. Slocum left 25 for a week's visit to New York.

Olive Richerson played a round of interesting places at the Coates 23-27. She produced Curlew, a comedy engagement, as well as A Daughter of France, Comedie D'Amour, and The Wife of Scarr. Her Curlew is so thoroughly enchanting as that of last season, and her work in the emotional roles of the other plays was excellent. The organization supporting her is excellent, including Nathaniel Hartwig, a strong and consistent actor. Frank Leander, William Parsons, Henrietta Watson, Charlotte Crane, and others.

Peter F. Dalley in A Good Thing played to large audiences at the Grand Opera House 23-27. Flora Irwin helped to keep the fun lively. John T. Kelly, Ollie Evans, Mattie Nichols, and William Barry, Jr., also made good impressions. Clary Fitzgerald 28-4.

Joseph Murphy in his well-worn drama, Kerry Gore and Shamus McGee, pleased good audiences at the North Street Opera House 23-27. McPee's Minstrel-Bureau comes 30-4.

FRANK E. WILCOX.

ATLANTA.

Honors were evenly divided last week between Nat Goodwin and Sol Smith Russell. Nat Goodwin appeared one night only Feb. 18 in An American Citizen and drew one of the largest audiences of the season. Sol Smith Russell presented a Bachelor's Romance three times, beginning 19, and was greeted with a crowded house.

Primrose and West, with George Wilson and a big co. of minstrel artists filled the Lyceum from pit to dome 25 at two performances. Many new specialties were introduced, making the performance a date and a better than ever before. George Wilson received a very cordial welcome from his admirers. James Young will be seen at the Lyceum matinee and night of 26 in The Lady of Lyons and David Garrick.

The Prisoner of Zenda was seen 23, 24 and matinee by very appreciative audiences. The production is in the hands of a very efficient co. and is pleasing in every respect. The Gay Parisians is broken for 25, 26 and matinee 27.

Peters and Green, billed as the Funny Chorus, began a week's engagement in a repertoire of farces, comedies at popular prices. Doctor Talsmore delivered his latest lecture, "My Journey Around the World," 23.

The New York Male Quartette, assisted by Nellie Nichols, appeared at the Y. M. C. A. Auditorium 23.

J. V. DUNLAP.

PORTLAND, ORE.

Leonard Grover's co. of comedians in Sterling Coyne's Everybody's Friend, Leonard Grover's The Wolves of New York, My Son-in-Law, The New Private Secretary, and Cad, the Tom Boy, played to good business at the Marquess week ending Feb. 20.

John W. Cordray's New Washington Street Theatre was opened 14. The house was formerly the old New Park, but not even a trace of the old house remains. By an expenditure of \$5,000 Manager Cordray has succeeded in making his new house the bijou theatre of the Pacific Coast. Its capacity is 1,400, the first floor 800 and the second 600. A full house is good for \$700. Glen McDonough's The Prodigal Father Co. was the opening attraction. The co. is first class in every way, and it gave an excellent farce-comedy performance to packed houses all week.

Thomas Powell Getz's A Night in Bohemia, rewritten, with new songs, music, and specialties, will be put on at the Marquess 23-27 as the Oregon Road Club's annual entertainment. The cast will be headed by Getz as Dusty Rhodes, and Charles Young Lamb as Tommy Stratton.

John Philip Sousa and his band will play here at the O. N. G. Armory March 2, 3.

O. J. MITCHELL.

ST. PAUL.

At the Metropolitan Opera House the Frank Daniels Comic Opera co. in The Wizard of the Nile Feb. 23-24, opened to a large and delighted audience. The opera was finely staged and the costumes brilliant and attractive. Mr. Daniels's clever co. gave an excellent performance. Roland Reed in The Wrong Mr. Wright 25-27; Henshaw-Ten Brock co. 28-4; Francis Wilson in Half a King 4-6.

At Litt's New Grand Opera House James H. Wallick's capable co. produced When London Sleeps 23-27. It opened to a full house and the performance took well. The War of Wench 28-4.

Manager H. B. Warner, of The Wizard of the Nile co., reports large business.

Manager James H. Wallick, of When London Sleeps co., also reports excellent business.

Manager Theodore L. Hays, of Litt's Grand Opera House, has appointed James Judge as advertising agent for the Grand.

GEORGE H. COLGRAVE.

GALVESTON.

The Old Homestead still holds popular favor, and the good-sized audience witnessing its presentation at the Grand Feb. 17 evinced due appreciation and heartily endorsed its many good qualities. The production evinced the attention bestowed. The quartette selections were particularly good. Our Fair, presented by Riley's Canadian 19, was in the hands of a hard

manager; Hogan's Alley Feb. 29; full house; delighted audience. House dark week of 1.

FLORIDA.

OCALA.—MARINE OPERA HOUSE (J. W. Sylvester, manager): Hogan's Alley Feb. 29; full house; delighted audience. House dark week of 1.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Barlow, manager): Hogan's Alley Feb. 29; full house; delighted audience. House dark week of 1.

ST. AUGUSTINE.—GRAND OPERA HOUSE (R. C. Conner, manager): Hogan's Alley Feb. 29; full house; delighted audience. House dark week of 1.

TAMPA.—ACADEMY (R. W. Wynn, manager): Hogan's Alley Feb. 29; full house; delighted audience. House dark week of 1.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Cohen, manager): Hogan's Alley Feb. 29; full house; delighted audience. House dark week of 1.

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Charlotte Deane, in the thankless role of Wallis, was truly artistic and graceful, while William C. Schall as Pierrot was excellent in his pantomimic work. The

hallet and specialties were of a high order and thoroughly pleasing. Walker Whitehead, in Hamlet at matinee and Othello in the evening, to good business; good satisfaction. —PARK THEATRE (Harry E. Feicht, manager): Katie Emmett in Waifs of New York to good business 18-20. The co. gave fair satisfaction. The Katie Emmett Opera co. opened a week's engagement to S. R. O. 22. Miss Kirtland meets all requirements, but the principals and choras are mediocre. —ITAM: Charles Marks, representing Tim Murphy, was here 19. The Power of the Press closed its season 20. Max Fehrmann, the leader of the orchestra of The New Superba, diffused his geniality among a host of friends and acquaintances during his short stay in our city. —Frances Hartley, who essayed the role of Superba in a superb manner, in a Daytonian. She was accorded a hearty welcome at every performance, and well merited all the accolades so lavishly bestowed. —Bessie Clayton, of Superba co., met with a narrow escape from death or serious injury at the Cooper House by falling into a dark cellar under the elevator. She is confined at St. Elizabeth Hospital. —E. H. Wood, the advance agent for A Bowery Girl, was here 23. He secured his connection with the co. at Detroit 22, and joined the Wild West Show. —J. Baucher Phelps, of Della Fox Opera co., was here 12.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bolts, manager): Emily Banker, assisted by a very clever co., presented Divorcee Cure Feb. 20 to a highly pleased audience. J. C. Lewis in Si Plunkard pleased the gallery 23. Sad e Hansen was very clever, while J. C. Lewis as Si Plunkard was as funny as ever. Arnold Wolford's repertoire co. opened a three night's engagement 25. The Brand of Cain, The Smugglers, Streets of New York and Mystic Mountain were produced. Lincoln J. Carter, a Toronto 1. Edward De Courcy's Dramatic co. (three night's engagement) 4; John F. Byrne's 9; the Levee, hypnotist, week of 15. —ITAM: J. C. Lewis's novel street parade of Si Plunkard's co.'s rural band was a source of great amusement to many 23.

MIDDLETOWN.—SORE OPERA HOUSE (W. L. Dechant, manager): The Heart of Chicago Feb. 15 at reduced prices to fair audience.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Russell, manager): House dark 8-13. Jennie Caler's Repertoire co. 18-20.

PREMONT.—OPERA HOUSE (Helm and Haynes, managers): Human Hearts Feb. 25. 8 Bells 12.

MY. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Rhea in Nell Gwynne drew one of the most fashionable audiences of the season Feb. 18. Renown Midgots had a good and appreciative house 21.

PAULSMY.—GRAND OPERA HOUSE (J. P. Gayer, manager): House dark Feb. 19-20. The Actor's Hall 24.

GALLIPOLIS.—ARIZ OPERA HOUSE (C. R. Clark, manager): Langdon Dramatic co. Feb. 18-20 to light business; co. very weak. House dark 21-27. Gorman's Minstrels 1.

HAMILTON.—GLOVE OPERA HOUSE (Conner and Smith, managers): House dark Feb. 18-20.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): DeWitt Miller lectured Feb. 21. Edison Vitaphone co. 1, 2.

CARROLLTON.—OPERA HOUSE (R. E. Sterling, manager): House dark Feb. 21-23.

ADA.—WHITING THEATRE (O. H. Goldsmith, manager): Walker Whitehead in The Merchant of Venice Feb. 27.

WARREN.—OPERA HOUSE (Elliot and Geiger, managers): Actor's Holiday Feb. 12 to good business. A Bowery Girl 23 to fair business. Bancroft, magician, 25; Rhea 2; The Prisoner of Zenda 4; Charles Gardner 5.

YANKEEVILLE.—OPERA HOUSE (R. D. Schuch, manager): Bancroft Feb. 19; performance satisfactory; business large. My Friend from India 23, audience and evening; business good. Tim Murphy in Old Innocence 24. Della Fox 2; Tennessee's Partner 5.

STYVENSVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Bill's Novelty co. Feb. 23, matinee and evening, to fair business. Tim Murphy 24.

NAPOLEON.—RIVE OPERA HOUSE (J. L. Halter, manager): House dark 1-5. Porter J. White in Faust and Henry Hall 10, 11.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Ferra's Comedians week of Feb. 22, co. good; fair business. Limited Mail 1; James R. Mackin in Gypsy's Cider 4.

WAGSWORTH.—OPERA HOUSE (J. P. Datweller, manager): Schuch's Ladies' Orchestra delighted a fair audience Feb. 18. Darkest America 27.

YEMA.—OPERA HOUSE (C. L. McCallahan, manager): Chas. Schuch's Feb. 25-27. Clara Schuch's Ladies' Orchestra 2.

POWERS.—OPERA HOUSE (Edw. L. Kaiser, manager): The Jolie Mills Dramatic co. closed a successful week's engagement Feb. 20, presenting A Great Young Highland, Young America, Master and Man, Mitten Foe and Kathleen Mavourneen; excellent satisfaction and fine houses. Gorman's Minstrels 27. —ITAM: Dan Fiddling joined Jolie Mills' co. 19 to play leads.

GALLEN.—CITY OPERA HOUSE (S. E. Elliot, manager): L. C. Lewis in Si Plunkard Feb. 19 pleased a house; the lead carried by this co. is one of the best ever heard here. Local E. of P. Minstrels 25, 26. —MANAGER OPERA HOUSE (Waldman and Rattig, managers): Chas. Schuch's 18-20 played to good houses.

CANTON.—THE GRAND (L. R. Cool, manager): Thomas E. Shea, at popular prices, presented The Country Politician Feb. 11, Richardson and The Wino of Wines 12 to good business. The New Dominion 27, ending to the Illinois of Charles Clement. Donnelly and Girard in My Friend from India 19 pleased a large audience. The Della Fox Opera co. in The Little Trooper 23 to fair business.

SLYRIA.—OPERA HOUSE (W. H. Park, manager): The Royal Road Bell Rings gave a delightful entertainment Feb. 18 to the largest house of season. My Davenport Burlesque co. gave a disreputable performance 24. De Courcy and Mack's co. in The Pay Train, Money to Burn and Captain's Mate 1-2.

RAVENNA.—RENO'S OPERA HOUSE (W. A. Robinson, manager): Wilson Theatre co. Feb. 12; large and well-pleased audience. Actor's Holiday 18, big house and excellent satisfaction. Harry E. Baird and Gladys St. John in their acrobatic sketch scored a hit. Renown Midgots had a fair house 20 and gave great satisfaction. Rhea in Nell Gwynne 21.

MANHATTAN.—MEMORIAL OPERA HOUSE (E. R. Eddy, manager): Rhea presented Nell Gwynne Feb. 19 to a small audience; magnificent performance. Bancroft 20 to small house, but splendid entertainment. Frederick Ward 6; Field's Minstrels 13.

CAMBRIDGE.—HARMONY OPERA HOUSE (R. Hammond, manager): Irving French's co. completed a three night's engagement Feb. 17, having produced A Runaway Wife, an Irishman's Luck and Three Irish Bachelors to excellent satisfaction. The New Dominion 27, ending to the Illinois of Charles Clement. Donnelly and Girard in My Friend from India 19 pleased a large audience. The Della Fox Opera co. in The Little Trooper 23 to fair business.

MASSELIAN.—NEW ARCADE (G. C. Havens, manager): Renown Midgots Feb. 18 to fair house; excellent attraction. Clara Schuch's Ladies' Orchestra 22, afternoon and evening, fair house; the best concert of its kind ever given here. Prisoner of Zenda 2; Al G. Field's Darkest America 4; De Courcy and Mack in repertoire 8-10; Katie Emmett in Waifs of New York 21.

ALLIANCE.—OPERA HOUSE (F. W. Cuthill, manager): Donnelly and Girard in My Friend from India pleased a large audience Feb. 12; one of the best attractions seen here this season. The Renown Midgots 19; Night Bachelors 20; performance. Harry Williams's A Bowery Girl 23 to fair business; good satisfaction. Al G. Field's Darkest America 3.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Heath's Peck's Bad Boy co. Feb. 17 to small house; Walker Whitehead in Othello 20, John Griffith in Faust 2; Norris Brothers' Dog and Pony Show 4; Lillian Kennedy in The Deacon's Daughter 18; Wang 19. —ITAM: D. Philip Phillips, the boy agent, was here 20, ahead of Walker Whitehead. Lillian Chaudler has joined Peck's Bad Boy co. to do the boy's charm.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Clara Martin McNeill, manager): Jennie Caler Dramatic co. in An American Princess Feb. 13, Attorney-at-Law 19, and The Little Detective 20 to fair patronage; rather unsatisfactory performance. Ferra's Sporting Craze co. 23 to good business; performance first-class and the audience delighted. Pirates of Penzance 23, 24. Clara Schuch's Ladies' Orchestra 1.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Reed, managers): Rhea presented Josephine Feb. 20 to fair business. Hamilton's co. in in Mizzi 24-25; business good. Prisoner of Zenda 1.

SPRINGFIELD.—GRAND OPERA HOUSE (E. R. Felt, manager): Augustus Pittou's Power of the Press 17; good performance to good business. Clary Fitzgerald in the Foundling 19; business good. Donnelly and Girard in My Friend from India 23; good performance to S. R. O. The Della Fox Opera co. in Fleur de Lys 25. Tim Murphy in Old Innocence 1. —BLOOM'S OPERA HOUSE (Samuel Waldmann, manager): Ferra's Comedians 18-19; poor business. Renown Midgots' Star Specialty co. 1. —ITAM: Clary Clement, who has been here since 21 ill with pneumonia, is now about recovered, and will leave for Chicago in a few days.

CIRCLEVILLE.—GRAND OPERA HOUSE (Steve J. Henry, agent): Bancroft mystified a large audience Feb. 18. Salsuma, the juggler, was enthusiastically received. Co. M. local militia, given its third annual minstrel benefit 28, under the direction of John H. Sullivan.

NEWCOMERTOWN.—CITY OPERA HOUSE (J. S. Lott, manager): District School, local, Feb. 23; full house. Clara Schuch's Ladies' Orchestra 24.

MARIETTA.—AUTORIUM (M. G. Seipel, manager): Sporting Craze played to a good audience Feb. 18; good satisfaction. Griffith's Faust 23 to a large audience; good performance. Jolie Mills's Repertoire co. opened 24 for a three night's engagement to a crowded house; well-pleased audience. Smith's Concert 2; Rice's Evangelist 11; Al G. Field's Minstrels 18.

LIMA.—PATRICK OPERA HOUSE (W. A. Livemore, manager): Emily Banker in A Divorced Cure delighted a small house Feb. 19. Hamilton's Superba played a packed house 18. Margaret Fuller 4; Prisoner of Zenda 12; Battle of Wadsworth 13; Tennessee's Partner 19; G. F. Powell 21; Post Mail 22; The Dazzler 24.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Thomas E. Shea in Dr. Jekyll and Mr. Hyde, The County Politician, The Man-o-War's Man and Fire Patrol Feb. 17-20 to full house every night. House talent minstrels 21-23 to fair business. —ITAM: The R. F. O. E. Lodge No. 25, of East Liverpool, have secured Frank Danks for its annual benefit, March 24.

TOLEDO.—The Rustonians presented their new opera, The Sorcerer, together with the familiar Robin Hood and Bohemian Girl at the Valentine Feb. 19, 20, to packed houses. Mr. Barnhouse was suffering from a severe hoarseness. Cowie's bass voice and Jennie Bartlett Davis's contralto were never heard to better advantage. The Baldwin week closing 27 to fair business only. The specialty numbers on the programme are good, and the mind-reading of Mrs. Baldwin is very surprising and bewildering. At the People's Theatre the first play to fair house 18-20. One of the largest and best audiences of the season greeted Frank Smith in A Girl Wanted 21. At the Auditorium David Napman and Charles Gregorowich appeared in concert 23 to good house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Clary Clement in The Old Dominion canceled Feb. 20. The Wolfert Dramatic co. in Streets of New York 23-25 to good business. Rhea 27 and Matinee.

SALEM.—GRAND OPERA HOUSE (Elliot and Geiger, managers): Edwin De Courcy in The Pay Train, Money to Burn and Captain's Mate Feb. 25-27 to good business and splendid satisfaction. Al G. Field's Darkest America 2, Prisoner of Zenda 5.

POSTORIA.—ANDERSON OPERA HOUSE (Campbell and Voss, managers): Wilcox Theatre co. Feb. 18-20 to good business. Tim Murphy 23; fair business and well-pleased audience. Human Hearts, with Hal Reid, 23. Prisoner of Zenda 18; 8 Bells 18; Wang 25.

TIPPIN.—WORLD'S OPERA HOUSE (Charles L. Bristol, manager): Drummer Boy of Shiloh, local talent Feb. 18-20 to full houses. Tim Murphy presented Old Innocence and Sir Henry Hypnotized 24 to a full house, and gave general satisfaction. The Lyceum Entertainment co. in A Ship's Thing 27-27.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Donnelly and Girard in My Friend from India Feb. 23; fair performance; house filled. Renown Midgots 23 gave a very fair specialty performance to large house. Schuchman's Lady Orchestra 24; performance first-class; house well filled. A Bowery Girl 24; very ordinary performance; small house; Grace Sherwood and Andy Ames averaged over the rest of the co. Rhea in Nell Gwynne 25; Margaret Fuller 27, canceled. 31. Ferra's 28; Della Fox 28; Bancroft 29; Charles A. Gardner 3; Prisoner of Zenda 4; Dr. Lige Cook, Spiritualist, 7; Frederick Ward 18; Renown Midgots in Carmen 18; Katie Emmett 21.

COLUMBUS.—GRAND SOUTHERN THEATRE (Lee M. Bode, manager): Clary Fitzgerald and The Foundling Feb. 17 to a large, but not over-pleased audience. The Rustonians 18 produced Robin Hood to S. R. O.; the cast is good. Renown Midgots presented Carmen to very light business 24-26; scenic effects were excellent. Della Fox 25, 27; Bancroft 28; Charles A. Gardner 4-6; Human Hearts 9-10. —GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Limited Mail 18-20 to good business; cast competent. Rhea 23-24 presented Nell Gwynne and Josephine to fair business; the star was ably supported. The Sporting Craze 25; Tennessee's Partner 2; Evangelist 9-10. —HIGH STREET THEATRE (Albert Opper, manager): The Wilcox Opera co., presenting The Two Vagabonds, Mitten Foe, Queen's Comedy, The Man-o-War's Man, Robin Hood, Carmen and Mignon; the co. was fair; business good. Katie Emmett did well with Waifs of New York 23-24; Renown Brothers' Specialty co. 25-27; Town Talk in McDuff's Plot 3; The Broadway Girl 4-6.

FINDLAY.—MARVING OPERA HOUSE (W. C. Marvin, manager): Si Plunkard Feb. 22; fair business. Tim Murphy 22; good business; well-pleased audience. A Bowery Girl 23.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, proprietors): The Limited Mail Feb. 17; good house; very fair satisfaction. The Clara Schuch's Ladies' Orchestra 22; fine satisfaction, fair business.

OREGON.

ASTORIA.—PIONEER'S OPERA HOUSE (L. E. Sells, manager): Edison's Vitaphone 12, 13; poor business; poor satisfaction. —COLUMBIA OPERA HOUSE (A. L. Brown, manager): Dark 9-13.

SALEM.—RENO'S OPERA HOUSE (Patton Brothers, managers): Local talent Feb. 25; fair performance; house well filled. Salem Jolly Lady Minstrels, under the management of Charles Hingey, to good business 2. —ITAM: The management of the Reno has recently added \$750 worth of new scenery and remodeled the stage.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. I. Quirk, manager): The Mahanoy City Glee Club gave a concert to large and appreciative audience Feb. 19; a song play, An American in a London Prison, by John O'Brien, was given by the co. in a very attractive and vivid manner. Lillian Kennedy in The Deacon's Daughter drew a good house and gave splendid satisfaction 22. Miss Kennedy's singing and dancing pleased the audience very much. The supporting co. is strong. The Old Homestead, with Archie Boyd as Joshua Whitcomb, played to excellent business matinee and night 21 at advanced prices. The production, especially and dramatically, was one of the most satisfactory in the history of local theatricals. The scenic effects were in for the first time of the season, and it deserved it. Al G. Field's Minstrels 27. The Spencers week of 1. —HARRISBURG THEATRE (John H. Harker, Jr., manager): The Pulse of New York played a return engagement to fair house 23 and gave good satisfaction. The specialty work of Chris Brown and the singing of Stella Mahony found ready favor with the audience. Baby Ethel and Little Lillian are new comers, and this additional feature considerably adds to the merits of the performance. John Toole co. 1. —ITAM: Lillian Kennedy was entertained here 21 by Mrs. M. J. Langhney. The actors, policemen and managerial force had a flash-light photograph made on the Grand stage 21. The Mahanoy City Glee Club was the first price of \$75 at the singing contest in G. A. R. Opera House. Mount Carmel, 22. Twenty-one members of Wilson's Burlesque co. of New York and Philadelphia are stranded in Eastern.

R. W. SHERIDAN.

JOHNSTOWN.—CANNON THEATRE (Mishler and Myers, managers): Arnold Wolford presented The Smuggler, Brand of Cain, The Outcast, The Mystic Mountain and The Streets of New York Feb. 15-20 to large business at every performance, and gave very good satisfaction. The Prisoner of Zenda 23 to large audience. The co. is one of the best ever seen here, and the great play was magnificently staged. Edward B. Watson and Una Abell, the stars, made a favorable impression. The support was thoroughly good. Sean of Life 5, The Baldwin 8-12, Roland Reed 17, Gay Parisiana 18. —OPERA HOUSE (James G. Ellis, manager): Al G. Field's Darkest America 23. Colored people of exceptional merit gave performances that were very refreshing; applause frequent and deserved.

YORK.—OPERA HOUSE (B. C. Potts, manager): Stetson's Uncle Tom's Cabin Feb. 17 drew a large house. The Old Homestead 18, with Archie Boyd as Uncle Jack, together with Cy Prince, the Old Homestead Quartette and appropriate scenery, repeated its former success here. Applause frequent; receipts over \$300. V. M. C. A. Star Course, with the Cecilia Concert co. of Boston at the attraction, drew a very large house 18; entertainment excellent. Edison's Vitaphone and concert co. 23, 25 and matinee drew big business; pleasing performance. Thomas G. Spence in The Spectator 23, Castles of Ruth (local) 23; Walter's Comedy co. and head 1-6. Mr. Barnes of New York, due 26, was canceled.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecher, managers): Edward Harrison and a capable co. in Old Lavender played a house of fair size Feb. 17. Stetson's U. T. C. did fairly good business matinee and evening 18. The Old Homestead delighted two very large houses matinee and evening 20. The Segue, hypnotist, are mystifying large audiences 23-27. Thomas E. Shea 1-3; John W. Harker's Oriental American (retiring visit) 1-3; John W. Harker's Oriental American (retiring visit) 1-3; John W. Harker's Oriental American (retiring visit) 1-3. —GRAND OPERA HOUSE (William O. Finley, manager): John E. Brown's co., supporting Eva Westcott, drew large audiences 18-20, producing Tim the Tinker, The Girl from Maine, Little Duchess and Our Wildest. They carry their own band and orchestra. House dark 23-24; Alexander Carnival co. 27.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burghard, manager): Charles's Aunt 17 to a packed house; audience well pleased. Frank Harvey in The Land of the Living 20 to good business; play and co. good. Henry Lenoxy in Other People's Money 23, 25 to fair business, deserving larger. —DAVID'S THEATRE (George E. Davis, manager): The Pulse of New York 18-20 to good business; co. good. Sam De Leon's co. 23-24 in The President, in Dixie's Land and My Kentucky Home to fair business; co. fair. —THE PHOTOGRAPH (Wagner and Reis, managers): A Bowery Girl Feb. 18, 20, with audience, all to good business; co. and play well received. Edna and Cecil Spencer 23-24, playing A Woman's Devotion or Convict 24, Rocky Hill, and The Buckeye, all to large business; co. well liked.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Other People's Money Feb. 19 to fair business; attraction very good. Charles's Aunt 22; fair audience; co. not as strong as last season. Hi Henry's Minstrels 25 to good business at reduced prices. Black Crook canceled 23; 8 Bells 2; Pudd'nhead Wilson 4; Richard Spencer 4; Miles Francis of Yale 5; Old Homestead 12.

SHARON.—GRAND OPERA HOUSE (Geo. M. Miller, manager): Lillian Kennedy in The Deacon's Daughter Feb. 18. Edison Vitaphone and Concert co. 19, 20; The Old Homestead 23; Pride (local) 24-27. —GRAND OPERA HOUSE (George M. Miller, manager): Madame and Augustin Neville gave good performances of The Boy Trump and Call 23 to large houses 23-24. —GLORIA'S AMUSEMENT (Charles Gilder, manager): Dark week of 28.

WILLIAMSPORT.—LYONS OPERA HOUSE (Wagner and Reis, managers): Walter's Comedy co. Feb. 15-20 to good business; co. good. Last Sunday, A Black Flag, From Size to Size, The Prince of Liars, Driven from Home, The Inside Track, and The Victim to large business and enthusiastic audiences. This is an excellent co. at popular prices. Mayo and Jefferson's Pudd'nhead Wilson 21 to a fair and very appreciative audience; strong co. Thomas G. Spence in The Spectator 23; The Sunshine of Paradise Alley 27.

SHARON.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Himmels's Ideal Feb. 15-20 to big business, having presented The Black Flag, A Soldier's Luck, and The Prisoner of Zenda. The Co. Tabor and The Midnight Flood. Al G. Field's Minstrels 23 to big business afternoon and evening; receipts on evening \$300. The Edison Vitaphone and Concert co. 21 to fair business. The Span of Life 1.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Frank Harvey's The Land of the Living was presented Feb. 17, 18 to fair business; able co.; performance very much enjoyed. Pete Baker 18, 20 in Chris and Lena. The Ensign and Bancroft drew fair audiences. Mr. A. G. Field's co. gave a very good co. on a whole very audience. A. Q. Schuchman's co. presented The Burger 23. This performance was for the benefit of the Academy's police and gentlemanly where, and the public responded very liberally; fine audience. The Post Mail gave general satisfaction to fair audiences 23, 24. The Twelve Temptations 4; Rob Roy 5; Robert Maitell 6; Hoyt's A Contented Woman 19.

PITTSBURG.—MUSIC HALL (C. C. King, manager): My Dad the Judge, billed for Feb. 18, started before reaching here. Henry Lenoxy in Other People's Money 23 gave an excellent performance to a fair house. Mr. Lenoxy as Hutchinson Hopper was fine. Thomas G. Spence 23; The Old Homestead 1; Minstrel 24; The Yellow Kid 4; A Night at the Circus 5; O'Hoolihan's Wedding 11; Andrew Mack 12; Whitney Opera co. 15; 8 Bells 16; Boys of Kilkenny 17; Tim Murphy 19; Robert Maitell 20.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Madge Tucker on, in The World, Danger of a Great City, The Buckeye, and The Prisoner of Zenda 4-6 to fair business. Co. not very strong. A. Q. Schuchman's co. in The Real Widow Brown 12; good co. to good house. Mr. Barnes of New York, booked for 20, did not appear. Gay Southern Minstrels 20 to big business; performance fair. Hummel and Holton's Concert 5, 6.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): William Calder's American co. in The Span of Life Feb. 23; performance good to fair business. The Span of Life 1.

SHARON.—CARVER OPERA HOUSE (J. F. Davis, manager): Rhea in Nell Gwynne Feb. 1.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Hi Henry's Minstrels Feb. 23, 25 to good business, performance good. A Temperance Town 2.

FREELAND.—GRAND OPERA HOUSE (John J. Welch, manager): Madame and Sam Neville in The Boy Trump Feb. 20 to big business. J. K. Toole in Kilkenny and the Elbow 27.

SHARON.—ACADEMY OF MUSIC (E. A. Humpal, manager): The De Courcy co. in Pay Train Feb. 18, Capital 19 and Pay Train 20 to good business; poor satisfaction.

ST. LOUIS.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Hoyt's A Bunch of Keys opened a packed house Feb. 23. The Prisoner of Zenda played a small audience 24.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Wells, manager): The Red Crook co. Feb. 19 to small business and gave the poorest performance of season. Himmels's Ideal closed a week's engagement 17, having given three matinees and six evening performances to good business. M. R. Butler, Baby Johnson and Beatrice are deserving of special commendation. A feature was the excellent music furnished by Harrison's Twentieth Century band and orchestra.

MAUCH CHURCH.—OPERA HOUSE (Robert Harker, manager): A. D. Young gave three pleasing exhibitions with his projectoscope Feb. 19-20 to fair business. Between the pictures Mr. and Mrs. George Middleton entertained with their Royal Marionettes, which were very good. Eliza E. Spencer in The Merchant of Venice 19.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Stetson's Uncle Tom's Cabin co. Feb. 23, matinee and night, to big business. Audience well pleased.

BELLEFOUR.—GORMAN'S OPERA HOUSE (Al Gorman, manager): House dark. —ITAM: Manager Gorman is on the National Editorial excursion to Mexico. He will be home about 18.

WAYNESBURG.—OPERA HOUSE (Cooke and Maxwell, manager): A Bunch of Keys drew the best house of the season and played all Feb. 23.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Ulla Ahlstrom in Miss Raver Feb. 23 and The Sultan's Daughter 25 attracted good houses. Repertoire for balance of week includes Little Daybody, A Beautiful Slave and The Story of a Crime. The Bowery Girl 1; Moeley Opera co. 2-4.

PITTSBURG.—FRANCE'S OPERA HOUSE (Arthur Morley, manager): Black Crook Feb. 9 to small house; performance failed to give satisfaction. Joshua Simpius 2. —ITAM: This house has once more changed hands, this time Mr. Morley taking charge.

POTTSVILLE.—GRAND OPERA HOUSE (George E. Harrison, manager): House dark Feb. 23-27.

POTTSVILLE.—ACADEMY OF MUSIC (Sam J. Leander, manager): Mad Billings and co. in repertoire closed a week's engagement Feb. 20 to good house. Fair performance at popular prices. The Old Homestead 2; The Span of Life 5.

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As per route.

to a big audience. Thomas Shea co. 23-27 in repertoire are drawing good houses and giving general satisfaction. Silver King (local) 1, 2; My Friend from India 3; Span of Life 4; Grand Orchestra (local) 6; Summers's Comedy Players 8-10.

PUNKESTOWN.—MORRISON STREET OPERA HOUSE (J. C. Fish, manager): Tompkins's Black Crook Feb. 18 to fair business; very satisfactory performance; co. incompetent. Nona Joliffy co. 2; Eliza E. Spencer 17.

BROWNVILLE.—THREE TOWNS THEATRE (L. C. Rich, manager): Al G. Field's Darkest America Feb. 14 to good business. Whitney Opera co. in Rob Roy 27.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): Black Crook Feb. 22; large audience, well pleased. Span of Life 2.

DAWSON.—GRAND OPERA HOUSE (J. S. Langhrey, manager): Hoyt's A Bunch of Keys Feb. 23; Madge Tucker in repertoire 4-6.

JOHNSBURG.—ARMSTRONG OPERA HOUSE (A. E. Scollard, manager): Tompkins's Black Crook Feb. 15 to good house; performance only fair. Joshua Simpius's Aladdin Extravaganza co. 1; Hogan's Alley 22.

OHIO CITY.—OPERA HOUSE (C. M. Loomis, manager): McAuliffe and Green co. in repertoire finished week of Feb. 15-20 to fair business. Moeley's Comic Opera co. closed for 23-27 in Macbeth to S. R. O. good satisfaction. Bancroft, magician, 2; Della Fox Opera co. 4; Rhea 8.

BERWICK.—OPERA HOUSE (F. R. Kitchen, manager): Edison's Projectoscope three nights and a matinee Feb. 23-24 to large houses. S. R. O. 24 for the first time this season; audience not pleased.

ROCHESTER.—OPERA HOUSE (C. A. Vanderstee, manager): J. C. McHenry co. Feb. 18-20; small audience; co. poor.

BRUN.—PARK OPERA HOUSE (Wagner and Reis, managers): Caldwell and co. Coon Hollow Feb. 20 gave a good performance; attendance fair. Whitney Opera co. in Rob Roy 23 to excellent patronage and best of satisfaction. Dan McCarthy 1.

VALENTINE.—ALABAMA THEATRE (C. W. Park, manager): Al G. Field's Darkest America gave a packed house Feb. 23 and gave an excellent performance. Nona Joliffy's Hogan's Alley 2. A. Q. Scammone's Side-Tracked 18.

UNIONTOWN.—GRAND OPERA HOUSE (Benson and Hirsch, managers): Al G. Field's Darkest America Feb. 20 to good business; performance good. Grimes's Cider 17.

TITUSVILLE.—OPERA HOUSE (John Cohen, lessee): Smalley Concert co. Feb. 23 to S. R. O. and great satisfaction to all.

CORRY.—WHEAT'S THEATRE (F. L. Weeks, manager): E. P. Band Concert (house talent) Feb. 19 to satisfactory business. Whitney Opera co. in Rob Roy 24 at advanced prices; fair audience; pleasing performance.

5-70. Thomas Q. Seabrooke 25; The Old Homestead 1; Minnie Lester 2-3.

PITTSBURGH.—IRWIN OPERA HOUSE (H. L. Meierhoff, manager): The Sporting Cross played a return date Feb. 13 to one of the best nights of the season; house crowded. House Jolly in a repertoire to good house 18, but failed to draw 19; on very poor. Ciderella by local talent 22. The Outlaw 23; Young's Frisco 24; Don McCarthy 5.

NEW CASTLE.—ORPHEA HOUSE (Wagner and Reis, managers): Joseph D. Clifton's co., supporting June August, did fair business week closing Feb. 13. Their band and orchestra was a drawing card. The Bowery Boy, A Brave Girl, Myrtle Fern, Libby Prison, The Ranch King and Across the Sea were the plays presented. The Prisoner of Zenda 23 to the finest audience of the season. Both play and co. were most enthusiastically received. Two curtain calls being given. The stage settings and costumes were in keeping with the general excellence of the performance. Ullie Ahersstrom 1-5. Mackay Opera co. 7-13.

RHODE ISLAND.

WOONSOCKET.—ORPHEA HOUSE (George C. Sweet, manager): Charles E. Cook's repertoire co. Feb. 13, matinee, in Sunshine to over fifteen hundred, and at Gettysburg, evening, to 2, 3. O. Hogan's Alley 18; fair house; many disappointed. John L. Sullivan's Rattapattana 20 to small house. Dan Sully's Contractor 24; smaller house than co. deserved.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): O'Hooligan's Wedding Feb. 24 drew a good house; performance poor. Nicholson's Comedy co., booked for 8-13, canceled.

PAWTUCKET.—ORPHEA HOUSE (Abe Spitz, manager): H. G. Carleton in The Octoroon, The Little Street Sweeper, and Reddy the Mail Girl Feb. 18-20 to large and appreciative audience. Walsh's Boys of Kilbenny 20-24, with matinee, to crowded houses. Mr. Walsh, the distinguished playwright and actor, portrays the character of Darby O'Hara very ably, and the other leads in the play were of pronounced ability. The specialties were well received. David Garrick 4-6. —ITEM: The Good Will Club, a dramatic organization, presented Mr. Carleton with a beautiful carrier piñon during the performance.

NEWPORT.—ORPHEA HOUSE (T. F. Martin, manager): Ward and Vokes in A Run on the Bank made a decided hit Feb. 24; good house. The Inimitable humor of Ward and Vokes kept the audience in a roar of laughter. The hit of the evening was made by T. W. Eckert and Eugene Stone in their refined comic sketch, Master and Pupil. The work of Margaret Daly Vokes, Gilbert Leacock, Nellie Day, and Charles Guyer was especially commendable. The entire co. was good. Roy Wanted 2; Sowing the Wind 4; Thoroughbred 6; Brooks's Band 13.

SOUTH CAROLINA.

CAIDEN.—ORPHEA HOUSE (Malone and Boykin, managers): J. C. Stewart and John to good business 18. Emma Watson 23.

ORANGEBURG.—ACADEMY OF MUSIC (R. H. Jennings, manager): Emma Warren co. closed a week's engagement at popular prices week of Feb. 13, having played to big business and given general satisfaction.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Primrose and West's Minstrels Feb. 18; fine performance to S. R. O. Eddie Foy in Off the Earth 19 to fair business. The Frohman co. in Gay Parisians 23 delighted a large audience. Prisoner of Zenda 5.

COLUMBIA.—ORPHEA HOUSE (Eugene Cramer, manager): Talmae Feb. 18; good house. Oakley's Dog and Pony Show 23; fair business.

SPARTANBURG.—GREENWALD OPERA HOUSE (Max Greenwald, manager): J. C. Stewart's Two Johns Feb. 18 to large and pleased audience. Francis Jones and his excellent co. 23-24 presented in Old Madrid, Follies of a Night and Subject of the Car to large and thoroughly delighted audiences. James Young 20, 27 in Hamlet, Lady of Lyons and David Garrick.

SUMTER.—ACADEMY OF MUSIC (Ryttenberg and Scherwin, managers): Eugene Blair Feb. 23 in June Eyre; excellent performance; business fair.

TENNESSEE.

MEMPHIS.—LYCUM THEATRE (John Mahoney, manager): Ois Skinner, supported by a good co., in A Soldier of Fortune, Romeo and Juliet, and Lady of Lyons Feb. 18-20 to good business. Mr. Skinner opened the Lycum, and his annual visits are always well-received. A Pair of Jacks 23, 25; fair house. Primrose and West's Minstrels, with George Wilson, 23, 27. —GRAND OPERA HOUSE (R. S. Douglas, manager): Murray and Mack played a return engagement 13. The Broadway Comedians in Town Topics 18-20. The Old Homestead delighted the audience 23-24. A Texas Steer 2; Nellie McHenry 9, 10. —AUDITORIUM (R. S. Stainback, manager): Brooks's Chicago Marine Band gave three concerts to pleased audiences 23, 25. Side-Tracked 4-6.

NASHVILLE.—THE VENDOME (T. J. Boyle, lessee and manager): The Lilliputians Feb. 18-20 drew large houses. Primrose and West's Minstrels 23; Vanderbilt Glen, Reno, and Mandolin Clubs 25; Winter the Wonder 1-3. —NEW MAJESTIC THEATRE (W. A. Sheels, lessee and manager): A Pair of Jacks 19, 20 to light house; Sol Smith Russell 23 in A Bachelor's Romance. The Old Homestead 25, 27. —GRAND OPERA HOUSE (T. J. Boyle, lessee and manager): Side-Tracked 1-3.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staud, manager): Charles Frohman's Gay Parisians Feb. 17 to a fair house; supporting co. good. Eddie Foy 23; Sol Smith Russell 25; Prisoner of Zenda 25.

COLUMBIA.—GRAND OPERA HOUSE (Barker and Helm, managers): House dark Feb. 15, 20.

JACKSON.—PYTHIAN OPERA HOUSE (Woodruff and Tuckfield, managers): Murray and Mack Feb. 19 to a full house; support good. Old Homestead 25.

TEXAS.

WACO.—THE GRAND (Sid H. Weis, manager): The Baldwin-Melville co. concluded a week's engagement Feb. 19 with matinee in The Devil's Web, East Lynne, Black Flag, Two Orphans, The Galley Slave, The Phoenix, The Octoroon, Golden Giant Mine, and Ten Nights in a Bar-Room. Performances excellent, and rendered by a first-class co. The cinematograph was also featured, and proved quite a drawing card. This attraction in the best ever seen here in repertoire, and while Mr. Baldwin plays at 10-20-30 cents the audience enjoyed his performances far better than quite a number seen here at 50. —MUSIC HALL (Josephine Hammond, manager): The Camille Uno Concert co. 18 packed the hall, and rendered an excellent concert; audience highly pleased. —Y. M. C. A. HALL: Dr. Robert Moore rendered Dr. Jekyll and Mr. Hyde 19 to a large and appreciative audience. —ITEM: Eric Pollack and C. W. Ernst joined the Baldwin-Melville co. here 19 to replace Thomas J. Keogh and wife (Lillie Montgomery), who start out with Backman's Farce Comedy co. —Walter S. Baldwin, manager of the Baldwin-Melville co., states that he pays royalty for every play used by his co., and is more than willing to do so, and refers those doubting his sincerity to Howard and Doyle, Chicago. —Manager Sid H. Weis left 20 for Galveston to recuperate after his recent illness.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): Murray and Mack in Finnigan's Courtship did a light business Feb. 9. Side-Tracked 10; business small. The Old Homestead did fairly well 14, 15, and gave a good performance. The Grand Opera co. 16-20; good business. Their repertoire consisted of The Beggar Student, The Mikado, Fra Diavolo, Paul Jones, Schlemiel Girl, Ermione, and Merry War. The performances were very good, and the co. gave general satisfaction. Alabama in a small audience 21; good co. The Baldwin-Melville co. commenced a return engagement 23 to a packed house. The bill was Louisiana for the matinee, and The Golden Giant Mine for night performance; general satisfaction. The Grand Opera co. (return engagement) 5.

CORPUSCANA.—MERCANT'S OPERA HOUSE (L. C. Revere, manager): Bishop A. C. Garrett lectured on "Twenty Years in Texas" to a crowded house Feb. 18. Clement Balbridge co. in Alabama to a small house 17; performance satisfactory. Ellen Beach Yaw drew a better house 18; audience well pleased. Julie Walters in Side-Tracked to a tippy house 19; performance satisfactory. For Fair Virginia 25.

AUSTIN.—HARCOCK OPERA HOUSE (Rigby and Walker, managers): Florence Hamilton co. in repertoire Feb. 18-20 at popular prices, presenting A Wife's Secret, East Lynne, My Husband, The Hope of Gold, and Killarney to good houses. Riley's Comedy in in

Our Flat 17 to fair business. Alabama 23; A Texas Steer 24.

ABILENE.—R. AND W. OPERA HOUSE (L. P. Ligon, manager): William L. Roberts's Faust Feb. 15 to large and highly pleased audience. Kempton Comedy co. for one week 1.

TEKARKANA.—GRAND OPERA HOUSE (Harry Ehrlich, manager): Murray and Mack in Finnigan's Courtship drew well Feb. 15; support good. The White Crook Baritone Comedy co. to only fair house 20. Julie Walters in Side-Tracked 24; Pair of Jacks 1.

SHERMAN.—Cox's OPERA HOUSE (Frank Ellsworth, manager): Faust was presented by William L. Roberts and Olive Martin Feb. 20 to splendid business. Mr. Roberts's Faust was excellent, and Miss Martin as Marguerite almost as good. The rest of the co. was acceptable. A Pair of Jacks 16.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): "Punch" Robertson and co. Feb. 18-20, matinee and night, presented Rose Cottage, The Factory Girl, The Buckeye, Dad's Girl, Polly and I, A Woman's Revenge, The Gold King, Stricken Blind, and Struggle for Money to full houses at popular prices. Co. far above the average. Fanny Granger and Frances Fahy are worthy of special mention.

DEWISON.—ORPHEA HOUSE (Milton L. Eppstein, manager): Alabama Feb. 15 gave a good performance to a highly pleased audience. On account of counter attractions, the house was only half full. White Crook co. gave only a fair performance 20 to tippy house.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Professor Hedley, lecture, Feb. 15, under auspices of Y. M. C. A. to a large audience; everyone well pleased. Thompson and Warrington's Old Homestead 18 to good business; co. good, and presented the play in first-class style, the double quartette being especially good. Everyone very highly pleased.

NILLSBORO.—LEVY OPERA HOUSE (Shields and Mandenhall, managers): Ellen Beach Yaw Feb. 19 to a delighted audience. Alabama 24; "Punch" Robertson's Comedy co. 25-27.

TEMPLE.—BIJOU OPERA HOUSE (F. A. Venable and Co., managers): Side-Tracked Feb. 8 to large but disappointed audience. Julie Walters was the only remaining feature. William L. Roberts, supported by Olive Martin, in Faust 19 to fair but appreciative audience. Mr. Roberts's work is very meritorious, and the co. is very good.

GREENVILLE.—KING OPERA HOUSE (J. O. Tanager, manager): Ellen Beach Yaw Feb. 15 to good business at advanced prices. —ITEM: Miss Yaw has signed a contract with Lewis G. Andrews for a tour of the principal cities of the South.

VICTORIA.—HARSHBROOK'S OPERA HOUSE (Harshbrook Brothers, managers): House dark week ending Feb. 13.

WHARTON.—PRIME OPERA HOUSE (Feine Brothers, managers): Cinderella, by home talent, Feb. 18 to standing room only; best placed and one of the season. Scarf Drill 3 by local talent. Manley's Troubadours 5-5.

CLARKSVILLE.—TELLING'S OPERA HOUSE (R. M. Weaver, manager): Joseph's Courtship, by local talent, to crowded house Feb. 13.

DALLAS.—ORPHEA HOUSE (George Amey, manager): Holmes and Wolford's Comedy co. Feb. 15-20 in repertoire to large and appreciative audiences at popular prices. "Punch" Robertson co. 23-24; Our Flat 25; Alabama 26. Texas Steer 27.

MARSHALL.—ORPHEA HOUSE (Johnson Brothers, managers): Jules Walters's Side-Tracked co. Feb. 24; Blind House Concert co. 25.

BRENNHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Julie Walters in Side-Tracked Feb. 15; performance; light house. Rylee in Our Flat 18; splendid performance; good house. Ellen Beach Yaw Concert co. 25.

SHOUM.—KLEIN'S OPERA HOUSE (H. Friedlander, manager): House dark week ending Feb. 23. Miss Mascot 5.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): Julie Walters in Side-Tracked to deservedly small business Feb. 21; Our Flat 23.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Rylee's Comedians in Our Flat Feb. 15; performance fair; poor business. Ellen Beach Yaw 20 to good and well pleased audience. Eli Perkins 27; Backman's Farce Comedy co. 8, 9.

HOUSTON.—SWEETNEY AND COOPER'S OPERA HOUSE (Henry Sweetney, lessee; E. Bergman, manager): The Old Homestead drew only a fair house Feb. 18. Alabama was presented by a strong co. 19; good house and everybody pleased. Our Flat afternoon and evening 20 to poor business. Texas Steer 22; For Fair Virginia 23, 24; Ellen Beach Yaw 25. —AUDITORIUM (L. T. Hayen, president): The Camille Uno Concert co. gave an excellent matinee 18 to a small house.

GAINESVILLE.—GALLIA OPERA HOUSE (John Hulen, manager): Clement Balbridge co. in Alabama Feb. 15 to a good house; performance excellent. Kempton Comedy co. 16-20 to large business co. week. Their repertoire includes The Black Flag, Fawn Ticket 210, The Flamingo, County Fair, and Lord Faunteroy. The White Crook 23.

GREENVILLE.—KING OPERA HOUSE (J. O. Tanager, manager): William M. Roberts in Faust Feb. 19 to good business. Mr. Roberts is supported by a clever co., and everyone was well pleased.

CALVERT.—CAMERON'S OPERA HOUSE (J. P. Camlin, manager): Side-Tracked Feb. 18 to a small audience; fair satisfaction. The Colby 26, 27.

YOAKUM.—FRONT STREET THEATRE (W. J. Douglas, manager): House dark week ending Feb. 20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): James A. Burns in Shore Acres Feb. 17; small but business; excellent performance. The Macrot, by local talent, 23-27. Fanny Davenport 1-5. —GRAND OPERA HOUSE (John H. Rogers, manager): Stuck co. week of 15 presenting Gwynne's Oath to fair business. —LYCUM THEATRE (Galt and Ellsworth, managers): The Dazzler 15-19 to good houses. The Georgia University graduates played a return engagement 20 to fair house.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Blither Theatrical co. in conjunction with the Edison Theatrical Feb. 15-20; excellent business; audience enthusiastic.

VERMONT.

BRAITLEDGE.—AUDITORIUM (G. E. Fox, manager): Sunshine of Paradise Alley was greeted by an audience very enthusiastic: play and co. satisfactory; receipts \$485.

BELLOWS FALLS.—ORPHEA HOUSE: Sowing the Wind Feb. 13 to a fair house; every one pleased.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Sowing the Wind Feb. 23, co. of the best; audience large and enthusiastic. Sporting Carriage 27. Princess Pina (local) 1, 2. Railroad Ticket 5. Old Kentucky 13, My Wife's Friend 19, Rice's Comedians 23-27, Mikado (local) 30, 31.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Nat Goodwin in An American Citizen Feb. 15 drew the banner house of the season. Even standing room was at a premium, and the actor, who is a great favorite here, was accorded an enthusiastic reception. Primrose and West followed 16, 17, and drew another big house. Their show this year is superior in many respects to that of last season. Loie Fuller, supported by Elison, the Mormon wizard, played to crowded houses 18, 20. Her dancing was something of a revelation to Richmond playgoers, who had up to the time of her appearance only been regaled with the feeble efforts of her imitators. The attraction as a whole was to some extent discounted by the fact that Elison, who occupies the stage about seven-eighths of the time, had been seen here twice before this season, and on this occasion went over the familiar ground again. Thomas Q. Seabrooke 23, 25 drew large and fashionable audiences, and his production of The Speculator was splendidly received. His support this year is particularly worthy of mention, and the comedian himself has lost none of his old time power to please. Sol Smith Russell 27; George Caryan 5, 6; Prisoner of Zenda 9, 10. —ITEM: The business this season has been remarkable, and has eclipsed by far all previous records. Only three of the attractions played here have been losers up to this date. —E. H. Gade, eldest daughter of Sir Harcourt Lee, who has made her home in Richmond for the past seven years, has adopted the stage as a profession, and, according to rumor, is making a hit in small parts in James Young's Dramatic co. Her stage name is Edith Har-

court. —The number of amateur productions this season is absolutely unprecedented. Perhaps the largest and most ambitious enterprise of this class is the Life of Martin Luther, in which two hundred persons, all more or less prominent in social circles, will take part. It will be given here 24, 25, and much interest is being evinced in the affair. —The fourth concert of the Metropolitan series will be given here and will introduce Prætorius Aus der Obe, and other noted artists.

LYNCHBURG.—ORPHEA HOUSE (F. M. Dawson, manager): Thomas Q. Seabrooke in The Speculator Feb. 19 to large and well-pleased audience.

STAUNTON.—ORPHEA HOUSE (W. L. Olivier, manager): Edison's Projectoscope Feb. 14-20 to large and delighted audiences. Eddie Foy in Off the Earth 27.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Sol Smith Russell Feb. 25 in A Bachelor's Romance.

NORFOLK.—ACADEMY OF MUSIC (A. R. Dumberry, manager): Sol Smith Russell in A Bachelor's Romance Feb. 25; La Lole Fuller 27.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Thomas Q. Seabrooke in The Speculator Feb. 19 to fair business; performance excellent; audience pleased. The Play Crows co. in repertoire opened a week's engagement 23 in Molly Daws to splendid business; performance good. Audience highly pleased.

WASHINGTON.

TACOMA.—NINTH STREET THEATRE (W. J. Fife, manager): McSorley's Twins Feb. 18-20 and matinee to large houses. Ferguson and Emerick catch the multitude. —TACOMA THEATRE (L. A. Wing, resident manager): House dark 14-20.

WALLA WALLA.—ORPHEA HOUSE (John Paine, manager): McPhee and Kiser's co. Feb. 15-17 in The Gold Ring, The Noble Outcast, and Master and Man; business good; performance very inferior. Next Concert co. 24.

SEATTLE.—THEATRE (Cal Helg, manager): Charles Yale's New Devil's Auction Feb. 13, 13; S. R. O. business; splendid performance. —THIRD AVENUE THEATRE (W. W. Russell, manager): Emerick and Ferguson in McSorley's Twins week of 7; phenomenal business. Columbia Opera co. week of 18; splendid business.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (E. E. Whitmore, manager): McSorley's Twins Feb. 15; good business. Charles H. Yale's Devil's Auction 20; very clever performance; crowded house.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Devil's Auction Feb. 22, Next Concert co. 24.

ACACIA THEATRE (Chase and Daniels, managers): The Bacon co., which formerly supported L. R. Stockwell, played 15-20 in Humber and Shadows of a Great City. —ITEM: The doctors have announced that L. R. Stockwell, who was injured at Seattle a few weeks ago and is now confined at the Hotel Spokane in this city, is permanently injured and will probably never return to the stage.

WEST VIRGINIA.

FAIRMONT.—ORPHEA HOUSE (Edd E. Meredith, manager): Ada Botner as Teddy in A Bunch of Keys took well Feb. 18. Gorton's Minstrels gave a very ordinary performance 23 to a small house. Side-Tracked 24; Smiley Concert co. 2; Henderson's co. 4-6; Al G. Field's Minstrels 11; Grimes's Collier 20; John E. Brennan 23; Dark America 24. —ITEM: J. M. Wall and wife are stranded here. He is the late manager of the New York theatre co.

MORGANTOWN.—ORPHEA HOUSE (M. J. Sonnenbaum, manager): A Bunch of Keys Feb. 19; fair business; best farce-comedy seen here this season. John E. Brennan co. 1-3; Al G. Field's Minstrels 10. —ITEM: A bunch or keys would have played to S. R. O. had not some evil disposed person circulated an untruthful report injurious to them.

WESTON.—ORPHEA HOUSE (J. B. Finster, manager): Gorton's Minstrels Feb. 19 to good business; performance good. Side-Tracked 27; A Jay from Jayville 9.

CHARLESTON.—BULLOCK OPERA HOUSE (H. S. Burlew, manager): Edison's Vitaphone Feb. 19-20; excellent business. Georgia Minstrels 25; Eddie Foy in Off the Earth 25; Ferris's Comedians in repertoire 1-4.

WHEELING.—ORPHEA HOUSE (F. Ristner, manager): Clay Clement co. Feb. 19 in The Bella to fair business. Mr. Clement being ill, Charles Craig filled the part of Matthias very acceptably. John Griffith in Richard III. 19 gave a good performance to fair business; splendid scenery. Charles A. Gardner 4; Evangelist 13; Al G. Field's Minstrels 11; U. T. C. 13. —GRAND OPERA HOUSE (Charles A. Finkle, manager): Town Talk 19-20 gave a very fair vaudeville performance to fair business. Gas Hill's World of Novelties 4-6.

PARKERSBURG.—AUDITORIUM (Kemery and Smith, managers): The Sporting Cross Feb. 19; good house and co. John Griffith in Faust 20; splendid production; good support; fair house. Charles A. Gardner 2; Limited Mail 2; James B. Mackie 11.

CLARKSVILLE.—TRADER'S GRAND OPERA HOUSE (Harne and Horner, managers): Gorton's Minstrels Feb. 20 to a fair audience; very poor co. Madge Tucker co. week of 20 to good business, producing The World, Buckeye, Dangers of a Great City, The Two Orphans, and A Dashing Widow.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The House Opera co., local, sang H. M. S. Pinafore Feb. 17, 18; crowded houses. The opera was finely rendered and well staged. The performance gave full satisfaction. Thomas Keene in Richelieu 4; A Baggage Check 9.

BAUGLAKE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The Wilsons (dramatic readers) Feb. 17; small but entertainment only fair. The Warner Comedy co. 6.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cook, manager): Nixon's Vitaphone and co. Feb. 15-17; good houses and well-pleased audiences. Murray and Mack 2; Columbia Comedy co. 8-12; Rice's Minstrels 24; Hoyt's co. 25-27.

LA CROSSE.—THEATRE (J. Strallipka, manager): The Columbia Opera co. played to good business Feb. 15-18; performance satisfactory. Edison's Vitaphone 23-24.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Roland Reed in The Wrong Mr. Wright Feb. 17 drew a large audience and gave good satisfaction. Edison's Vitaphone 18-20 did only a fair business. The Ironmaster (local) 22; Thomas W. Keene 27.

FOND DU LAC.—CHARENT OPERA HOUSE (P. B. Haber, manager): Dark Feb. 15-20. —ITEM: Manager Haber will spend the next month in Louisiana and Texas for the benefit of his health.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Byrne Brothers' 6 Bella Feb. 18; largest house of the season; S. R. O.; everyone pleased.

SARASOTA.—THE GRAND (F. E. Shultz, manager): Rice's popular people concluded a successful five night engagement Feb. 20 with The White Poodle. Sison's Grand Concert co. 24.

KENOSHA.—RUSSELL OPERA HOUSE (Joe Rhode, manager): Byrne Brothers in 6 Bella Feb. 17; crowded house; excellent performance; audience enthusiastic. Baker's Troubadours 23-27.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): 6 Bella Feb. 18; good business. Human Hearts drew a large and well-pleased audience 21. Murray and Mack 21; Keene 5; A Baggage Check 8.

MARINETTE.—TURNER OPERA HOUSE (Julius E. Uike, manager): House dark Feb. 21-27. Billy Rice's Minstrels 11.

PORTAGE.—ORPHEA HOUSE (A. H. Cserugie, manager): Bank and Lambert Theatre co. week of Feb. 23 opened to good business.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Edwards, manager): Thomas Keene in Louis XI. 2; Rice's Minstrels 10; Devil's Auction 31.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Ennor, manager): The Columbia Comedy co. opened the week of Feb. 23-27 with The Cashier, and hung out the S. R. O. sign early in the evening. They are old favorites in this city, and gave excellent satisfaction. Their repertoire consists of The Cashier, The Black Flag, The Phoenix, In Old Virginia, The Unequal Match, The Ticket-of-Leave Man, and The Capital Prize. Warner's Comedy co. 8-13.

CANADA.

TORONTO.—GRAND OPERA HOUSE (A. R. Sheppard, manager): Brian Boru 4-6; W. H. Crane 8-10. —ORPHEA HOUSE (Ambrose J. Small, manager): Black

Patti's Troubadours opened 23 to packed house. A musical skit entitled At Jolly Coon-ey (and serves as a carter's rater and embodies most of the co. The vaudeville performance which follows presents the Wolf Sisters, Bob Cole, Stella Willey, Billy Johnson, the March of the Tondors, Lloyd Gibbs and the clever tumbling of Ed Goggin and Charles Davis. The Operatic Kaleidoscope was the feature of the evening's entertainment. McKee Rankin 1-4. —MASSIE MUSIC HALL (J. E. Suckling, manager): The Alkali Concert co. gave two popular concerts 23, 25 to two immense audiences. Madame Van der Veer Green 2. —3/100 THEATRE (H. H. Lambkin, manager): A fine bill is presented 23-27 and includes McIntyre and Rice, Pearl McIntyre, the Savors, Ida Howell, Kasten, Dury and the Motograph to big business. —ACACIUM THEATRE (John Casper, manager): John H. Shenley Hamilton and Herndon, Osborne and Imhoff Dean and Jose and Sully and Moore to good business 25-27.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): The students of McGill University presented The Radium of Plutus to good business Feb. 19, 20. Madame Sans Gêne opened to fair business 23. Kathryn Kidder repeated her success of two seasons ago in the title role. Wallace Shaw as Fouché gave a particularly good performance. —QUEEN'S THEATRE (Sparrow and Jacobs, managers): Dark 23-27. —THEATRE ROYAL (Sparrow and Jacobs, managers): Reilly and Woods opened to packed houses 23. —THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. presented Balzac's L'argent Money to good business 23. The vaudeville bill was good.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): The Gormans in Gilhooly's Abroad Feb. 18; good house; fine performance. Ed F. Rush's Excelsior 24.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Sleevkin, Dutch pianist, to a good house Feb. 18; high-class performance. The Gormans in Gilhooly's Abroad 19 were greeted by a big house; very fine performance. The singing was of a high order. Rush's Excelsior 24; The Colleen Bawn, by local talent, 3.

ST. JOHN.—GRAND OPERA HOUSE (A. O. Skinner, manager): The Grand Parade was presented by local talent under the direction of Charles Eddy, of New York, to packed house Feb. 23 and ran for balance of week. The piece was splendidly mounted and the costumes superb.

ST. CATHARINES.—GRAND OPERA HOUSE (Fred Willson, manager): Dan McCarthy in Dear Irish Home packed the House Feb. 23. Local opera co. in Gilbert and Sullivan's Sorcerer to large and fashionable audiences 25, 26. Dark week of 1.

VICTORIA.—THEATRE (Robert Jamison, manager): Charles H. Yale's Devil's Auction Feb. 13, 17 and 18; first class business; audience much pleased. Frigid Father 2.

QUELPH.—ROYAL OPERA HOUSE (W. A. Mahoney, manager): Gorman co. in Gilhooly's Abroad Feb. 23 gave good performance to fair audience. Uncle Tom's Cabin 25.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Stowe's Uncle Tom's Cabin Feb. 24; Public Library Concert 25; Ferris-Salvay week of 1.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Ladies' Poudre Minstrels, local, Feb. 14-16; receipts, 1,500. Miss Donald's rainbow dance made a hit. The stage settings, groupings and scenic effects were all arranged by E. P. Greenwood.

SHELLEVILLE.—CAMPUS OPERA HOUSE (A. Lesley, manager): John F. Stowe's Uncle Tom's Cabin Feb. 17 and matinee to crowded houses. The co. is an unusually large one and their handling of the old drama was above the average. The Gormans in Gilhooly's Abroad 20 to a fair audience. The songs and dances were loudly applauded. The Cinematograph 23-25; My Friend from India 4; McKee Rankin 7; J. C. Carter's Defaulter 19; Fulse of New York 27. —FURNER'S OPERA HOUSE (Furner Brothers, managers): House dark week of 15. Cinematograph and Graphophone week of 23 opened to fine business.

ITEM: In the last issue of The Mirror it is stated that F. Le Clair has closed his Belleville house. Mr. Le Clair severed his connection with the house some time ago and is now connected with it in no way whatever. The house is not closed.

ST. THOMAS.—DUNCAN'S NEW OPERA HOUSE (T. H. Duncanson, manager): Black Patti's Troubadours Feb. 19 to large and well-pleased audience. The programme was varied and appealed to all classes. Jim the Penman to a very fair house.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Princess Bonnie, comic opera, was given an excellent presentation by a co. of local talent Feb. 18 to crowded house. It was repeated 17 to another full house. W. Philp was manager and musical director and W. W. Scane stage manager. Receipt

TELEGRAPHIC NEWS

CHICAGO.

"Harry B. Smith Week"—The Operatic Season—"Biff" Hall's Weekly Chat.

(Special to The Mirror.)

CHICAGO, March 1.

This is what might be termed "Harry B. Smith week" at the local theatres. The popular young Chicago librettist has been very much in evidence here lately with *Half a King* and *Robin Hood*, but to night his words are being warbled and sung at three local houses—in *The Wizard of the Nile* at the Grand, *The Serenaders* at the Columbia, and *The Mandarin* at the Great Northern. The former reintroduced our very funny little friend, Frank Daniels, who was welcomed last night by an audience that tested the capacity of the Grand. His two young managers were also greeted by a host of Chicago friends. Manager Lashelle is wearing a set of Pol Plancan whiskers, and Manager Clark's specialty continues to be his wonderful assortment of John Drew canes. I think he gets them by throwing rings in the summer time. They have given Mr. Daniels an excellent company, and the opera goes better than ever.

The February dinner of the Forty Club, held last Tuesday evening at the Wellington, was an enjoyable affair. Among the club guests in attendance were James O'Neill, Frederic De Belleville, Otto Herlan, George C. Boniface, Jr., Joseph Sheehan, W. H. McDonald, William G. Beach, William Devere, Joseph Frank, Henry Norman, Harry B. Smith, Leo Stern, the cellist, and Frederick Weld, of Milwaukee.

After a very good week with the old favorite, *Robin Hood*, the Bostonians presented, for the first time in this city, at the Columbia this evening, *Victor Herbert* and *Harry B. Smith's* new light opera, *The Serenaders*. It is a tuneful work, and was well received by a large and fashionable audience. The composer, Mr. Herbert, directed the orchestra to-night.

Our friend, Gerald Griffin, one of the best of the character actors, with his four associates, making up *The Five Castillans*, will soon go to Keith's, in your city, with their skit, *A War of Wits*, which I think you will like, as it is a novelty in vaudeville. They were in Milwaukee last week, and are in Cincinnati this week.

The third and last week of *The Mandarin* opened to-night at the Great Northern. It is drawing well. Last Wednesday night the house was occupied by several wealthy local Chinamen, with their families, and next Wednesday evening another splendid party will see the show, while native musicians will play Chinese airs, by kind permission of the police department.

Dr. Sackett's funny play has caught on at Hoober's, and Mr. Friend from India is one of the popular hits of the year. The business has jumped up every night and will no doubt continue to do so until the appearance of that jolly good American Englishman, Willard, who opens at Hoober's next Monday night in *The Rogue's Comedy*, for a stay of over a month.

The first week of grand opera at the Auditorium was by no means a pecuniary success. There were three or four fair houses and two very bad ones; and for a day or two there was talk of changing the season in half and closing this week. At last accounts, however, Manager Grau will stick it out. What the Chicago people demand in grand opera is a prima donna with a name. The House of Rome and Melba has given the season a black eye that not even the *De Ruyter*, *La Salie* and *Plancan* can point out with their liquid noses. Men alone cannot draw in grand opera. That is what *Ariel Barney* and *Fred Rollman* say about dear old *Bevilacqua*. He tries to draw but he never bothers his hand, and when he quite a game of draw he consoles himself with the remark: "Well, maybe I won't lose so much as next time."

Barney and Rollman, by the way, are discoverers. The former discovered rum and milk and Rollman discovered "trips à la Croile" for the opera singers here last year. It was such a go that the Auditorium butler could not supply the trip demand. Last week Campanari presented Rollman with a silver cigarette case beaming him on the discoverer of the dish, in appropriate inscription.

Last Thursday Colonel John P. Slocum, the new Kansas City manager, passed through to New York to take a walk on Broadway. He says he is doing the only business in Kansas City.

Little Miss Chicago has scored a genuine hit at the Gaiety, where it had its first production last Tuesday night. *Vernona Jarboe*, John D. Gilbert, Ada Deaves, Joseph Dover, and Louise Willis Hesper furnish all of the fun, and Gustav Lohrs has written some tuneful music.

James O'Neill was warmly welcomed back to McVicker's last week, and Monte Cristo and Virginia were played to large houses. Mr. O'Neill said the old stage seemed the same to him as it did years ago when he played *Romeo* with Adelaide Neilson, never having seen the part played before, and Orsello after Salvini and Booth. Last night Mr. O'Neill gave a fine performance of *Hamlet*, and during the week he will present *The Courier of Lyons* and repeat *Monte Cristo* and *Virginia*.

Mr. O'Neill, by the way, is one of the most level-headed stars in the profession. Years ago he took to endowment insurance, and last year the company paid him \$25,000 in cash. He has but one more payment to make before he will get \$10,000 in cash, and last week he started in on \$10,000 more.

The stock company at Hopkins' this week is giving a fine revival of *Shenandoah*; at the Alhambra yesterday *Hanon's Super* drew two big houses; over at the Academy of Music the attraction is *The Pay Train*; and at the Lincoln Manager Hutton has *The Last Stroke*, which closes in two weeks.

William G. Beach and George W. Deyo are here rehearsing for Jacob Litt's new play, *Under Martial Law*, soon to be produced.

The grand opera repertoire this week is *L'Africaine*, given to-night; *Mefistofele*, *Aida*, *Carmen*, *Pastor*, and an entirely new opera known by the singular title of *Il Frovatore*. The name of the composer has not been announced, but I regard it as a significant fact that Reginald DeKoven "has come."

Your clever "Call Boy" appeals to me on behalf of a young woman who seeks a good stage name for a soprano star in an equestrian drama. *Charlie Hoyt* had a good name in one of his farces—*Pony Lane*.

Manager Whiteley and Oscar Eagle, of *The Last Stroke*, found their way up to my police court last week and enjoyed the specialties. Mr. Eagle is soon to go out on his own account in a new play. At my downtown court George Boniface, Jr., William G. Beach, Frank G. Cotter and others dropped in.

Our young friend, Charlie Warren, now a Londoner, soon leaves again with his clever wife, *Marguerite Fish*, for South Africa, accom-

panied by their little son, Charles Denier Warren, who has already scored a big hit in London as a juvenile comique.

It is rumored that Manager David Henderson has completed arrangements with Manager L. L. Sharpe, of McVicker's, to revive his old extravaganza successes at that house this summer.

Manager H. R. Jacobs, of the new H. R. Jacobs Amusement Company of New York, recently incorporated at Albany, was here all last week, and it is reported that a local circle of real estate men are to build him a popular price melodramatic theatre in the heart of the city.

Charles Coote and R. F. Cotton have dramatized an English novel and called their play *Robert Denville*. Gentleman, which play Morton J. Stevens, of this city, has arranged with Lewis Morrison to produce next season. It's of the Beau Brummell order, only more melodramatic. Mr. Coote may play one of the leading parts.

My friend Bob Roberts has sprung a new one on me. He has become a "realizer of plays." This means that he will stage plays as a specialty. He has resigned from *The Sporting Duchess* company, and he ought to do well as he is wonderfully clever as a stage director.

I am in receipt of an invitation to go down the bay on a special steamer to meet Herr Heinrich Katzenjammer, who will appear in *Never Again* at the Garrick in your city. I wish that the distinguished 'cello player would not do anything or anybody until he hears from Alf Hayman.

Arthur Hoops, a popular Chicago boy, who has been with Nat C. Goodwin during the past four years, joins the Sol Smith Russell company this week to play juvenile roles.

James Shangan writes me that Clay Clement was taken suddenly ill with pneumonia two weeks ago at Springfield, and that the season closed temporarily last Saturday. The doctors say he will pull through all right, and will probably be able to resume in two or three weeks. Manager La Motte has placed his star in many of the first-class houses of the East.

My souvenir hatchet was a bit at the Police Court on Washington's Birthday. I am thinking of making a hand-painted "Biff" the next souvenir.

PHILADELPHIA.

The Geisha, *A Contented Woman*, *Two Little Vagrants*—Other Bills—Gossip.

(Special to The Mirror.)

PHILADELPHIA, March 1.

The openings to-night all speak well for a promising week and the dread of the Lenten season has been dispelled by offering first-class attractions.

The Geisha entertained a large audience at the Chestnut Street Opera House to-night and is sure of immense patronage during its three weeks' stay. Lillian Russell in *An American Beauty* is booked for week of March 22; *Old Homestead* March 29.

Rosemary is in its third successful week at the Broad Street Theatre. For Mr. Drew's fourth and last week *The Squire of Dames* will be presented. John Hare will follow on March 15 for two weeks; *Creston Clarke*, with his new romantic play, *The Last of His Race*, March 29 for two weeks.

A Contented Woman, Charles Hoyt's latest skit, headed by Caroline Mielert Hoyt, Frank Lane, William H. Currie and a large company, opened to-night at the Chestnut Street Theatre for two weeks to a crowded house. *The Heart of Maryland* will follow March 15 for two weeks.

The theatrical syndicate now claim control of fifty-seven theatres. Hyde and Beaman's three theatres are the latest acquisition. Samuel F. Nixon left here last week for New Orleans, and on his way is likely to add several more to the chain.

Two Little Vagrants, with the original cast and magnificent scenic effects, was to-night royally received at the Walnut Street Theatre, being booked for two weeks. Sol Smith Russell will follow.

The Sign of the Cross, on the original presentation here earlier in the season failed to attract much patronage, but has crowded the Park Theatre for the last thirty weeks, and extra matinees are given to satisfy the public. *Tals* is its last week. Robert Mantell, with his new play, *A Gentleman from Gascony*, will follow for week of March 8.

It is hard to believe that a house seating three thousand people, with great space for standing room, could turn away people at eight performances, but such was the case last week at the Grand Opera House, where the Castle Square Opera company presented Willard Spencer's *Little Tycoon*. The Queen's Lane Handkerchief was announced for this week, but has been postponed for the week of March 8, and *The Little Tycoon* kept on for its second week. This proves that popular prices with a first-class operatic organization, with everything presented on a liberal scale, will receive public patronage.

Max Arnold, the blind comedian, now retired from the stage, will be given a testimonial by Nixon and Zimmerman, to take place on the afternoon of April 23, at the Chestnut Street Theatre.

Belle Bent, wife of the late Arthur Bent, died in this city last week and was buried by the Actor's Fund, through the interest of Manager William I. Gilmore. She leaves a daughter aged eleven years, who has been taken in charge by Alice Gilmore, who keeps a theatrical boarding house here, and who will provide and educate her.

The New Boy, with Bert Coote, Julia Kingsley, and the strong stock organization of the Grand Avenue Theatre opened this evening to a large house. By arrangement with Augustin Daly, *The Lottery of Love*, with Amy Lee in the cast, will be produced during the week of March 8.

Siberia, with Mac Donough and Kennedy's company, will be given throughout the week at the National Theatre. On the Bowery for week of March 8.

Forepaugh's Theatre, with two performances daily, is meeting with great success. Aunt Jack is the play for the week, with Helen Beaumont in the title role, aided by George Leacock, Rose Leigh, and the excellent stock company. A special feature is the introduction of Lumiere's Cinematograph at every performance.

A Temperance Town, with George Richards and Eugene Canfield, is at the People's Theatre this week. Business is greatly improved in the Kensington Hill district, and this theatre reaps the benefit. Gus Hodge in *A Yachtman* will follow week of March 8. *Rose Coglin* and *The Sporting Duchess* has been booked here for the week of April 5. Charles E. Blaney's *A Boy Wanted* and Ed Harrigan are the latest bookings at the People's Theatre, which is under the able management of Fred Nixon Nirdlinger.

After Dark, William A. Brady's big production, is at the Standard Theatre for the week, with its realistic gambling den and many sensational features. J. W. McConnell, Robert Lowe, Edwin Brown, Virginia Johnson, Louie Lester, Billy Barlow and Durso, a boy soprano, are prominent in the cast. Business is good. For

TOUR OF MR. CLAY CLEMENT As Baron Hohenstaufer in the NEW DOMINION. OPEN TIME

the coming week Maude Hillman, with a repertoire of six plays, is booked.

Dumont's Minstrels at the Eleventh Street Opera House have a great bill for the week. Burlesque on Mrs. Bradley Martin's Ball and The Yellow Kid Who Lives in Hogan's Alley are great hits. This is the best season for many years in minstrelsy.

Professor Keller, the magician, will rest here this week and will undergo an operation to remove a bone in his nose, after which he will resume his tour. His engagement here last week attracted very large receipts, those of the Saturday matinee reaching four figures.

Anna Held with Evans and Hoey's A Parlor Match will play her farewell week March 8 at Gilmore's Auditorium, and will sail on steamer Paris March 17, which will carry quite a contingent of foreign theatrical stars. The English members of The Sign of the Cross company will sail on this steamer.

Bookings for the week of March 8 are: Lyceum Theatre, Vanity Fair Burlesque company; Kensington Theatre, The Black Crook.

Roland Reed will play a return engagement this month at the Park Theatre.

Nat Goodwin, playing *An American Citizen*, in which he has made the hit of his life, will appear at the Park Theatre, in this city, April 5, for two weeks.

WASHINGTON.

Rich Harvest for Inaugural Week—Sol Smith Russell in A Bachelor's Romance—Gossip.

(Special to The Mirror.)

WASHINGTON, March 1.

The crowds that will witness the Presidential inaugural ceremonies next Thursday have commenced to arrive and the city is rapidly filling up with strangers. The theatres will reap a rich harvest.

Sol Smith Russell gave his annual visit to Washington to-night at Repler's New National and adds an audience that completely fills the house. The comedian presented his new play, by Martha Morton, *A Bachelor's Romance*, and the enthusiasm the presentation evoked stamps the work as the best of the long list of this actor's successes. Mr. Russell gives an exquisite performance and was so warmly received that he had to respond with words of thanks. Admirable assistance was given by Bertha Craigton, Beatrice Moreland, Fanny Addison Pitt, Gertrude Rivers, Arthur Forrest, George W. Denham, George Allison, and Alfred Hudson. Hoyt's A Black Sheep will follow.

At Abigail's Lafayette Square Opera House *The Heart of Maryland*, whose initial performance was given in this city, commenced a fortnight's stay. A crowded house welcomed the play. Jack and the Beantalk is the next underline.

Lost, Strayed or Stolen fills Metcalf and Luckett's new Columbia Theatre, where the pleasing musical comedy seen here for the first time instantly jumped into favor as a highly diverting and entertaining production. Lillian Russell will follow.

The Great Diamond Robbery, with Madame Junauchock as Mrs. Rosenbaum, holds the boards at Repler's Academy of Music, opening to a full attendance.

Eddie Foy in *Off the Earth* pleased an immense audience at Kerner and Rife's Grand Opera House. The musical extravaganza is handsomely staged and finely rendered.

The Mico Pantomime and Spectacular Variety company opened at Whitwell's Bijou Family Theatre, giving two excellent performances to the capacity of the house.

Flynn and Sheridan's Big Sensation gave two performances at Kerner's Lyceum Theatre to packed houses. H. W. Williams's Own company comes next.

The Choral Society will give Mendelssohn's *Symphony Cantata Hymn of Praise* at Congressional Church to-night and to-morrow night, with the following soloists: Miss Camille Geyerd and Mrs. H. C. Browning, a-pravo; H. Evans Williams, tenor, and Joseph Kasper, conductor.

The Lillian Nordica matinee concert at the Lafayette Square on Thursday, with Scatchell, Luckstone, Berthold, and Dempsey, turned people away Friday afternoon. Madame Nordica, Baron Berthold, Isidore Luckstone, and John C. Dempsey appeared at a musicale given by Mrs. Hearst at her residence.

Fifteen performances will be given this week at both the Grand Opera House and Kerner's Lyceum Theatre, matinee and night daily, and three midnight performances Wednesday, Thursday, and Friday. I wonder if Eddie Foy can stand it. The prices during the Foy engagement at the Grand will be raised to a dollar.

The Parlor Match, with Evans, Hoey, Minnie French and Anna Held played to an enormous business at Repler's New National Theatre during the week just closed. George Newton is to be credited with a strong advance showing that materially helped.

Charles R. Pope, well known as an actor, and formerly a manager of a theatre at St. Louis, is said to be here seeking Republican influence in the hopes of securing a \$1,500 consulate. During the Harrison administration Mr. Pope was in charge of a Canadian consulate.

W. W. Freeman, of Freeman's Fun Makers in A Railroad Ticket, has been here in the interest of the Lumiere Cinematograph people, making arrangements to secure for the machines views of the inaugural parade.

The Two Vagrants at the Lafayette Square closed a fairly good week. The charming work of Minnie Dupree and Jessie Bailey, and the all round excellent company should have crowded the theatre nightly.

Nellie Waters, of Mico's City Club company, sang at a camp-fire of John E. Rawling's Post, G. A. R., Friday night. She received in honor of the occasion a letter of thanks, and was decorated with a Grand Army insignia. Miss Waters is the daughter of a veteran.

This is the last week of the Biograph at Willard Hall. Whiting Allen, the lecturer, will soon resume his duties as general press agent for Buffalo Bill's Wild West.

The Mico Pantomime and Variety company after this week's engagement at the Bijou Theatre will take the road under the direction of Robert M. Whitwell, manager of the Bijou, who has completely reorganized the show. J. W. Randolph and A. S. Wilson will have charge of the business end.

George O. Morris, manager of J. Z. Little's World company, is here to view the inauguration proceedings.

Concerto's Concert Band in musical military spectacle, *Battles of Our Nations*, are at Centre Market Hall all the week.

JOHN T. WARDE.

BOSTON.

Many Changes of Bill—Good Attractions at the Hub—Boston's Gossip.

(Special to The Mirror.)

BOSTON, March 1.

There is only one theatre in town that does not make a change of bill to-night. At the Hollis Street the opening of the engagement of E. H. Sothern drew a record-breaking house. Mr. Sothern has always been one of the Hollis Street's strongest cards, and when he went to the Museum last season so as to give a longer run for *The Prisoner of Zenda*, the Hollis patrons followed him. The greeting which was given to *An Enemy to the King* to-night was most cordial, and Mr. Sothern has rarely been seen to greater advantage. Mary Hampton, his new leading lady, is a strong favorite here and her presence added materially to the production.

John Hare opened a fortnight's stay at the Tremont to-night in *Caste*. Mr. Hare's success when he was here a year ago and the fact that *Caste* has not been played in Boston since its last production at the Museum combined to fill the theatre. Mr. Hare will make several changes of bill during his stay.

Circumstances conspired to limit the run of *The Thoroughbred*. It was originally booked here for three weeks, but one week is all that it can stay. Henry Dixey is seen under more favorable circumstances than his last stay in Boston, and two decidedly popular favorites in this city, Edgar Davenport and Isabelle Evesson, returned to the stage on which they made so many successes as members of the old stock company.

The Park presented as its bill to-night in Gay N-Y York, which is the second of the New York Casino reviews to be presented in this city. The *Panama Show* made a great furor here three years ago, but *The Merry World* never reached here in its original form.

An old-time museum success, with Charles Barron in the leading part, is the bill at the Bowdoin Square to-night. Revivals of *Rosdale* have been numerous in Boston in the past three years, but few have been more successful than that of this evening. Grace Atwell and Kate Ryan, two other Museum favorites, contributed to the success.

At the Castle Square this evening Wignou was revived with success. There were many in the audience who thought with regret of the charming singer who lost out the part in English in this city, and whose death was such a blow to music circles—Lillian Durell. Carrie Roma has been added to the Castle Square forces to alternate the title roles with Clara Lane.

Hogan's Alley was the play at the Columbia to-night, and the many cartoons of that picturesque locality served to fill the theatre with lovers of the grotesque in farce comedy. The place scored a popular hit.

The only theatre which did not change its bill to-night was the Boston, where *Under the Polar Star* continues to do splendidly. It has a fortnight more to stay here.

Mr. and Mrs. Richard Mansfield were the guests at a brilliant reception given by the Playgoers' Club on Thursday. There was a large attendance, and the guests of the afternoon assisted Howard Malcolm Ticknor, Dana Estes, Mrs. E. Payson Thayer, Mrs. E. Harold Crosby, and Mrs. Thomas Nowell in receiving.

Mrs. Evelyn Greenleaf Sutherland (Dorothy Lundt) is to be the dramatic critic of the *Journal* hereafter. This is a decided gain for the *Journal*, and Mrs. Sutherland's brilliant criticisms will be a worthy supplement to the musical work of Philip Hale.

Chin Do Di has been acquitted of the charge of giving shows in the Chinese Theatre contrary to the law. Goon Kim read voluminous notes about a Chinese play said to have been given on Sunday, but there was no evidence that Chin was the manager, and he was promptly discharged.

Eugene Tompkins has been in New York on business connected with the plays at the Academy of Music.

Isaac B. Rich has gone on a six weeks' trip to the West Indies.

The English play to be given at the Institute of Technology this year will be *Pinner's Dandy Dick*.

Frances Drake will shortly give a special performance of *Le Petit Abbe* in this city.

Mary E. Wilkins, the writer of New England stories, has completed a new play in collaboration with George H. Brennan, and the piece will be produced in this city, with a well known comedian in the leading part. Mr. Brennan is a well-known newspaper man of this city, and has been connected with theatrical enterprises as the manager of Joseph Haworth and Thomas E. Shea.

Florence W. Cushing has returned to Boston from New York.

Richard Mansfield is coming back in May. His fortnight at the Tremont was a record-breaking one for the star and house.

There are more amateur performances in and about Boston which will be of interest to the metropolis. For instance, a few nights ago the Foster Comedy Co. gave June in Keworth Hall, with this cast: Charles Shackleton, Russell Churchill, William, Charles Foster, Claude, Wallace Planders, Mr. Kershaw, George Leese, Mr. Pixton, Harry Curtis, Mrs. Chadwick, Caroline Stackpole, Lucy Norton, Bertha Cook, Mrs. Pixton, Annie Hayward, Jane, Emily Barnes. I understand that it is to be repeated in Cambridge on Thursday. The Criterion Club is winning much praise from its performances of 7-30-5, and now it has Jim the Penman in rehearsal to present in their hall in April.

Charles Frohman will undoubtedly be glad to learn that the Theatre Club made an emphatic hit in *A Pious Fraud*, which is to be repeated in Union Hall on Wednesday. There are other kinds of frauds, it would appear, judging by the following cast of characters of the performances: Stephen Spottiswood, Howard Norton; Colonel Sir Francis Chesney, Carleton W. Baxter; Jack Chesney, Fred. E. Richmond; Charley Wykeham, Arthur F. Whitman; Lord Peacock Bab-

berly, Arthur C. Trainor; Brannet, William S. B. Cram; The New Footman, Clarence C. Minard; Donna Lucia D'Alvares, Grace Whitmore, Kitty Ver-an, Daisy Gills; Amy Spetignus, Stella Wilde; Ella Dalton, Martha Melchert.

William Gill is at work on models for the scenery of The Walking Delegate, the comic opera by Charles Emerson Cook and Lucius Horner, which is to have its first production at the Tremont in May.

Theatre exits are in consideration before the Legislature.

Tannhäuser is one of the coming productions at the Castle Square.

John J. McNally has written a new musical comedy, as yet unnamed. Rich and Harris will give it a trial on April 19, and it will open the season at the Garrick, New York, in August.

While in Boston E. H. Sothra will have read to him a new play by Clyde Fitch.

JAY BENTON.

CINCINNATI.

Flood Affects Attendance—Shamus O'Brien, Evangeline—Suit Against the Pike.

(Special to The Mirror.)

CINCINNATI, March 1.

The present flood of the Ohio River is having an appreciable effect upon the patronage of the theatres. Business men whose places have been threatened inundation have had no heart for amusements, and the curtailment of railroad facilities has kept many suburbanites at home. The muddy waters are now receding, and with this should come enlarged attendance at the play houses.

To-night at the Grand the romantic Irish opera, Shamus O'Brien, was sung for the first time in this city, and was given an enthusiastic greeting. The cast is made up of genuine Irishmen, and their stirring choruses and delicious brogue made the performance a delightful one. It will be followed by Too Much Johnson.

An extravaganza had been booked for the Walnut this week but its date was canceled, and rather than have an inferior attraction Manager Havlin resolved to keep the house dark. Richard Mansfield will open March 8 in repertoire.

Rice's Evangeline was given a spectacular production at the Fountain yesterday. The company and effects are substantially the same as when it was produced at Manhattan Beach last Summer. George K. Portenue is again seen in his old role of Catherine. The audience was large.

The exciting melodrama, The World Against Her, opened at Robinson's yesterday afternoon. The usual big audience was on hand, and both play and actors were tendered a hearty welcome. The scenic effects are quite elaborate.

Sadie Kirwin and her opera company, under the management of A. L. Wilbur, began yesterday afternoon what promises to be a paying season. Yesterday The Two Vagabonds and Madame Favart were on the bill, and will be followed by The Queen's Lace Handkerchief, Bohemian Girl, Carmen, and Mignon.

Manager Rainforth has already begun work for the season of the Metropolitan Opera Co. at Springer Hall the last of March.

Sometime ago the Pike made an engagement with Charles J. Carter for the week beginning Feb. 14, and subsequently canceled the date. Thursday Carter brought suit for damages in the sum of \$300. Feb. 4 fell on Sunday, and in Ohio Sunday performances are illegal and in the eye of the law cannot take place. The chances, therefore, are that Carter will lose his suit, as it is an action for damages growing out of the breach of an illegal contract. In such a status the defendant occupies the better position.

WILLIAM SAMPOIN.

ST. LOUIS.

Olga Nethersole, Shaft No. 2, The Lilliputians, Other Bills—Notes.

(Special to The Mirror.)

St. Louis, March 1.

Shaft No. 2 opened at Havlin's Theatre yesterday to two very large audiences. It is a strong drama of domestic life interspersed with new and startling situations.

The Lilliputians filled the Olympic Theatre last night, where they opened in their new play, The Merry Tramps. The production is put on very elaborately with ballets and panoramic stage effects, and the little people showed to better advantage in their new production than in any of their others.

A large audience assembled at the Century to-night to witness the opening performance of Olga Nethersole. Carmen was given, and the performance was a great one. Miss Nethersole gave a magnificent impersonation of the character, and her company gave her fine support. The stage settings were fully in keeping with the acting. A big week is promised.

Anna Eva Fay opened her third and last week's engagement at the Fourteenth Street Theatre last night to a big audience.

At Hopkins's Grand Opera House A Fair Rebel was put on yesterday, and the pretty military drama gave the stock company ample opportunity to display its ability. Hundreds were turned away because they could not gain entrance.

Minnie Shattler, a St. Louis girl, who has been with Wilson Barrett in England for the last two years, is at home on a visit. She will return to England in the Spring.

Colonel George A. Fair, the well-known theatrical manager, and now with the Chicago Tribune, blew in on Manager James J. Brady at the Century Thursday.

Manager Will J. Davis, of Chicago, spent last Wednesday here in the interest of the Century.

The mother of Manager Charles P. Salisbury, of Hopkins, who has been visiting him here for several weeks, returned to Cleveland Wednesday night, accompanied by her son, Frank Salisbury, of the Century.

Roebel Morrison, who was booked at the Fourteenth Street Theatre for this week, canceled her date, and Anna Eva Fay fills it.

It is reported that there will be a roof-garden on the Century Building, in which the Century Theatre is located, but that it will not likely be ready until Summer after next.

Manager Sam W. Gumperts of the Suburban, left for New York last Saturday night, but will remain in Washington on route until after the inauguration. He goes to secure novelties for his Summer amusement resort, the Suburban.

W. C. HOWLAND.

BALTIMORE.

The Last of His Race—The Sunshine of Paradise Alley—Theatre for the Syndicate.

(Special to The Mirror.)

BALTIMORE, March 1.

A dramatic event of more than the usual importance was the presentation, at Ford's Grand Opera House this evening, by Creston Clarke of his new play entitled The Last of His Race for

the benefit of the charity fund of Baltimore Lodge No. 4 B. P. O. Elks. The play is in form of an historical romance, with an interesting theme well dramatized. Mr. Clarke received an enthusiastic reception. Adelaide Prince was fully equal to the requirements of her exacting role. The remainder of the company gave excellent support. Next week the bill will be Mi s Franch of Yale.

Dennan Thompson and George W. Ryer's interesting picture of East-side life in New York, The Sunshine of Paradise Alley, entertained a large audience at the Academy of Music. The play is staged in a manner calculated to give effect to all of its strong points. Sol Smith Russell will follow in A Bachelor's Romance.

The patrons of the Holliday Street Theatre had an opportunity this evening to witness the histrionic efforts of the great bridge jumper, Steve Brodie, in On the Bowery. The company is very good and the sensation is worth the money asked to see it. Darkest Russia is underlined.

The syndicate have secured another theatre in Baltimore. During the past week Ford's Grand Opera House passed under their control. Ford's held out for some time, but realizing that the fight would be against overwhelming odds prudence overcame valor, and they finally made a satisfactory adjustment under which the house was added to the already long list of theatres controlled by the combination. This gives the syndicate the management of all the high-price houses in this city, having already secured the Academy of Music and the Lyceum.

Effie Warner of In Old Kentucky was quite sick while here last week, but improved sufficiently to leave with the company. Miss Warner will soon marry the genial and popular Bert Dasher of Hoyt and McKee's staff.

William Bernard has been renewing old acquaintances during the week. He was one of the popular members of Charles E. Ford's Summer stock company.

Harry Lacy of The Sporting Duchess is just recovering from a severe attack of gripe.

There was a change in the cast of The Sporting Duchess beginning with the matinee on Saturday. William Bernard took the part played by R. A. Roberts, and Edward Mackay played Mr. Bernard's former role, Mr. Roberts leaving the company. Mr. Mackay played the part with one rehearsal, and received the congratulations of the company.

HAROLD RUTLEDGE.

KISMET MAY RESUME.

Manager Lea, of the Kismet company, which closed in Baltimore last Saturday night, after a season of eight weeks, has notified the members of the company to assemble at the Herald Square Theatre this afternoon, when a decision as to whether the opera will finish the season will be reached. The plan at present is to again put the company on the road in a tour of the Northwest, playing in Buffalo, Detroit, Chicago, St. Paul, and other cities. If the company agrees to go on tour it will be known as the Camille D'Arville Opera company, instead of the Carroll Kerkor Opera company, as heretofore. This change will be made to give Miss D'Arville more prominence as a star.

MRS. POTTER IN NEW ZEALAND.

The Auckland newspapers chronicle the great success of Cora Urquhart Potter and Kyrie Bell in New Zealand. House records have been broken, and the productions have been pronounced the best ever seen in that part of the globe.

NELSON WHEATCROFT SERIOUSLY ILL.

Nelson Wheatcroft was taken ill with pneumonia last Wednesday and is still so seriously ill that his physicians have forbidden him to receive callers or letters. Theodore Roberts is playing Mr. Wheatcroft's part in Spiritime.

GOSSIP.

Ethel Irene Steward, who sang at the Waldorf on Friday last, is studying for grand opera under Signor Caplan.

Flelding Rosella, the contralto, will soon sail for Europe to finish her studies.

Rudolph Aronson's new waltz, "Terenita," dedicated to Madame Teresa Carreno, was played by the Bijou Theatre orchestra last evening with much success. The waltz was first given at Vienna by Edward Strauss's orchestra.

Alfred E. Pearson will give Major Calhoun's monologue, The Soldier's Story, at the New York Press Club, on March 11.

Tyrone Power is playing in The Magistrate and The Gehala the parts formerly played by Edwin Stevens at Daly's Theatre.

The first of a series of popular band concerts was given on Sunday night at the Broadway Theatre by the Seventh Regiment Band under the direction of Ernest Meyer. An excellent programme pleased a good audience.

Mrs. Henry J. Gielow gave "An Evening in Dixie Land" at the Masonic Temple last Saturday.

Augustin Daly's production of The Witch of Derneclough will have appropriate Caledonian music sung by Virginia Earle, Nancy McIntosh, Herbert Gresham, and Nell McKay.

Mrs. Charles Backus and her daughter, Ida, are living in Paris.

Fern Dayton, aged fourteen years, adopted daughter of Agatha Singleton, and Mr. Eichelberger, a musician of Buckler's Stock company, were married Feb. 25, at Columbia, Ga. Agatha Singleton is no longer with the company.

Ben Deane was injured during a sabre combat in The Cherry Pickers at Philadelphia, Feb. 16, receiving a severe cut upon the hand. The wound was dressed at a hospital.

James R. Garey's new play, Almeida, was produced by the Savoy Theatre Stock company at Lowell, Mass., last Saturday, under direction of Thomas W. Miner. The play scored a great success, and Manager Miner is arranging to give it a metropolitan hearing.

Nettie Hooper, of Paris, is visiting her friend, Mrs. Frank Leslie. Miss Hooper intends sailing for Havre on March 10.

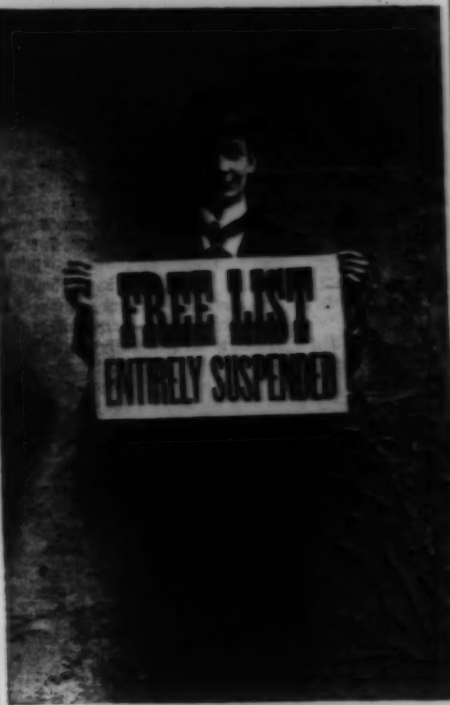
Eugene Cowles telegraphs from Chicago a denial of the rumor that he is ill. He is in good health, and appears in Victor Herbert's new opera in that city.

A. Z. Neff has retired from the management of the Nefi Opera House, Amsterdam, N. Y., and is succeeded by George McClumpha.

W. J. Henderson, assisted by Sam Franko's American Orchestra, will lecture about "The Orchestra Explained" at Chickering Hall April 1.

Augustus Pitou returned on Saturday from a trip to Old Point Comfort and Virginia Beach, which he took for his health. Mr. Pitou has been much benefited by the rest and change of air.

Mr. Barnes of New York will continue on the road for another month.



F. Ziegfeld, Jr.'s motto, and one his large business has enabled him to enforce with Evans, Hoey and Anna Held, in fact with all enterprises he has managed.

Rice and Barton, with their extravaganza company, will begin their Western tour in a few weeks. The Washburn Sisters, who are everywhere received with great favor, have introduced a new illustrated song, called "The Rock of Ages," which they sing with much feeling and artistic effect.

Edward O'Connor, the Irish comedian, who recently resigned from Scammon's Side Tracked company, has been engaged to play a character part in McKee Rankin's True to Life.

Horace Greeley Fergus and Leonora Marie Jellison, late of Shoot the Chutes, were married at Kansas City Feb. 17.

The Wilson Theatre company, under the direction of E. C. Wilson, have added to their repertoire The New White Slave, written for them by Harry A. Glasier; Daria, by permission of Robert Drouet, and Kentuck, by permission of J. J. McCloskey.

W. S. Cole has closed to manage the Carrie Lawson Opera company, opening at Woodstock, Ill., March 8. The company includes Carrie Lawson, Lina Crews, Helene Nesport, Madge Fisher, Frank W. Cole, musical director; E. C. Hughes, J. Berlin Fulton, J. C. Abdlil, Douglass Oliver, W. F. Fair, G. D. Lawson, Clifford Reeves, Charles Ocamp, and a chorus of twelve people.

The Spring tour of Louis Hartman, which will begin early in March, and will be confined to the East, will be managed by Samuel S. Straus.

Little Gladys Laird, of Richard Mansfield's company, is stopping at Lakewood, N. J., where she is fast recovering from her recent illness.

Bertine Farnworth has left the Kittle Rhoades company, and is in this city perfecting new specialties.

Fire in a boarding-house in West Twenty-fifth Street turned many professionals out at an early hour in the morning of Feb. 21. John Keefe, the Kronemanns, Fred Strauss, Harry Driscoll, and others valiantly fought the flames, and the damage amounted to no more than \$300.

The recent sale of the Creighton Theatre in Omaha has been set aside upon a technical point of law, and a new sale ordered.

The Last Stroke will close on March 6.

Manager George Buckler, of the Buckler Stock company, has secured the Holliday Street Theatre in Baltimore and the Grand Opera House in Washington for a Spring and Summer engagement of ten weeks, commencing May 17. A strong company will be placed in each theatre in conjunction with high-class vaudeville. The first attraction at the Holliday Street Theatre will be the new military drama, The Last Cause, which Mr. Buckler has purchased from its author, Captain H. C. Graham, editor of the Selma (Ala.) Journal. An extensive Southern tour is being booked for The Last Cause for next season.

Nell Florence has taken the management of Frank C. Hamilton's production of In Mizoura and is booking a Spring tour in the Eastern cities.

Joseph Farrell, who played Valentine in the Eibing Faust company and was also stage manager, is now producing Shakespearean and other dramatic plays, supported by society and local talent, in Iowa, Illinois and Minnesota. The press speaks highly of his Shakespearean impersonations.

Charles E. Grapewin, of the Baggage Check company, was taken suddenly ill on Feb. 13, and Thomas Evans, who plays the part of the tramp, Robin Steele, was called in to play the part of Ira Conboy. Mr. Evans did so well in the part that Manager Butterfield has made him a handsome offer to star in it next season.

The Game of Life, an English melodrama, will have a production in New York next season under the direction of Martin J. Dixon, who has secured the American rights. Petticoat Lane, a story of London life, will also be produced in New York next season by a well known manager under the direction of Mr. Dixon.

Anna Keeler, of the Madame Sans-Gêne company, is playing the part of Princess Elina, owing to the severe illness of Miss Campbell.

Ella Russell, the American prima donna, will arrive from Europe on March 13 to join the Metropolitan Opera company.

The Seventh Regiment Band gave a concert at Carnegie Hall last Thursday evening, assisted by Mae Cressy, Victor Claudio, and Herbert L. Clarke.

Rosa, a Turkish dancer, has taken out naturalization papers at Chicago, and renounced her allegiance to the Sultan.

Augustin Daly has included in his programme a descriptive catalogue of the many valuable works of art in the foyer of his theatre.

The Earl of Aberdeen, with his wife and daughter, occupied a box at the performance of Secret Service last Thursday evening.

The suit of Augustin Daly against Richard P. Sutton, manager of the Union Family Theatre, Butte, Mont., to recover \$1,000 for unauthorized performance of Under the Gas Light is before Judge Knowles at Butte.

THE RAYS.

The Rays, who have brightly illumined the vaudeville theatres in seasons past, will endeavor to add lustre to their fame by the forthcoming production of Edgar Seiden's latest farce, A High Old Time. Speaking of the outlook, Mr. Seiden said: "As THE MINOR'S Brooklyn correspondent, Schenck Cooper, announced recently, 'The Rays, that amusing don'ting up of the large and statuesque Emma, with the undersized and grotesque Johnny, caught the house, as they invariably do. So it is everywhere. They are unquestionably great.' The scenic features, for which C. W. Valentine, of Hyde and Beaman's Theatres, is preparing models, will be novel. The company will number sixteen specialists, including pantomimists, acrobats, and shapely young women. Every sheet of paper will be lithographed. Time is filling rapidly, and I'll guarantee that any old box-office, no matter how badly chilled and frost-bitten, will be warmed up and thawed out by The Rays."

AMERICAN THEATRICAL EXCHANGE.

Managers who have an attraction to be booked naturally ask where it can be done to the best advantage. The results obtained during the past three seasons for attractions booked through the American Theatrical Exchange have seldom been equalled. A corps of managers devote their entire time to the booking department, and bring to their work the benefit of many years' experience as road managers. This insures the managers of combinations perfect results, as far as conscientiousness in lay-out of cities, short railroad fares, and equitable terms are concerned. The American Theatrical Exchange has to its credit a record this season of more attractions booked that have played to uniform big business than at any time during its career.

ANOTHER SUCCESSFUL AMERICAN PLAY.

The peculiarity as well as the artistic success of At Piney Ridge, the new American play now drawing big audiences at the American Theatre, is such that it will probably remain at the American for the rest of the season. At that season it will go on the road, and many applications for time from provincial managers are already being received. As the management have also received two good offers for the English and Australian rights, it is evident that an appreciation of its merits is not confined to Americans.

MATTERS OF FACT.

The Worcester Spy says of Edgar L. Davenport's delightful work in thoroughbred: "There was one thing noteworthy in the evening, and that was the appearance of one of the best modern *jeun premiers* Edgar Davenport. Handsome, graceful, a gentleman to his finger tips, it was highly gratifying to the patriotic pride of the audience to see the way their countryman was portrayed amid British surroundings. He was the central figure in the prettiest and best episode of the play."

Amy Lee is achieving great success in the stock company at the Girard Avenue Theatre in Philadelphia. She has been re-engaged for March 8 to play Ada Rehan's part in The Lottery of Love. Her work in All the Comforts of Home has won high praise from the Philadelphia critics, and made it necessary for her to quiet the audience with a speech at a recent performance. The Philadelphia Record said that she gives her performance a spirit and dash which is quite irresistible.

The story of Frederick Ward's new play, Iskander, relates the historical incidents of the struggles of the Greeks, under the leadership of George Castriot (Iskander), against the Turks during the fifteenth century. Coming on too of the political crisis now occupying the attention of the European world it will have an additional interest. The scenes are laid in Greece and Turkey. Mr. Ward will spare no expense in making this a lavish production in every respect, and will engage a special cast adapted to the play.

H. D. Clark telegraphed yesterday from Kansas City: "Joseph Murphy broke all records at the Ninth Street Opera House, turning them away at every performance."

Fannie Hunt, who is a New Orleans girl, is rehearsing in Charles Frohman's production, Never Again. She is to play one of the school children.

The successful Western military drama, On the Frontier, is offered for sale by the author, Annie Lewis Johnson, 406 West Forty-Sixth Street. The play has been and is still being received by large audiences in England.

Ruben Fox, for the past eight years with the A. M. Palmer stock company, has just closed his season in Triby and is now open for engagements for season 1897-98 in comic opera, musical comedy or drama. He makes a specialty of character work.

Isabelle Evenson, with The Thoroughbred company, will be at liberty after March 6.

Manager A. T. Wilton, of Lothrop's Opera House, Worcester, Mass., has accepted the booking of the Empire Theatre, Holyoke, and will play only the strongest attractions. He has open time in March, April and May this season, and is now booking time for next season.

Managers Brady and Stair will enlarge their field of operations next season by sending out Charles A. Mason and Joe Kelly in a new comedy entitled Who's Who? Kelly and Mason essay prominent parts with Ward and Votey's A Run on the Bank this season.

Dorothy Chester left last week to join the Nancy Hanks company, with which she is to assume a prominent role. Miss Chester will be remembered by her dainty work with A Florida Enchantment and other attractions.

Lena Ralston is successfully playing the leading soprano part with the Irving French company, now in their seventh month.

Addison Pitti invites offers with first-class organization for the rest of the season. He returned to town yesterday.

Paul Gilmore's work in the support of Chaucery Olcott in attracting the attention of public and critics, speaking in the highest terms of his performance in Sweet Innucarra at the Fourteenth Street Theatre.

"Author," care this office, has two plays, a comedy and a society drama which he will sell for \$200 each.

Amy Lee played a highly successful engagement at the Girard Avenue Theatre, Philadelphia, last week, assuming the role of Kit McDow in All the Comforts of Home. She did her usual effective work. Miss Lee has not settled for the balance of this or next season and invites offers.

Nellie Yale Nelson, who has been playing a small part in The Gehala, assumed the role of Lady Constance during the attraction's recent engagement at the Amphion Theatre, Brooklyn, giving general satisfaction.

Hattie E. Schell has just returned to town and invites offers for this and next season.

George Buckler, who is about to organize a No. 2, wants capable people for this organization. He wants a few first-class people to strengthen his No. 1 company.

A leading juvenile man and a musical director is wanted for the Oscar Sisson Comedy company, who play at Jacksonville, Fla., this week.

A certainty is assured a good company that is in the vicinity of Chicago, Sunday, April 26, to appear for the Advertising Agents' benefit. Frank Haight, care McVicker's, will complete the arrangements.

BATTLED.

BUCHANAN-HEATHER.—William B. Buchanan (W. B. McCallum) and Daisy Heather (Daisy Gehrue), at Seattle, Wash.

EICHELBERGER-DAYTON.—Mr. Eichelberger and Fern Dayton, at Columbus, Ga., on Feb. 25.

FERGUS-JELLISON.—Horace Greeley Fergus and Lenora Marie Jellison, at Kansas City, Mo., on Feb. 17.

PROCTOR-WELLS.—Will T. Proctor and Cora Wells, at Baltimore, on Feb. 14.

DIED.

BENT.—Bella Bent, at Philadelphia, Pa., on Feb. 20, of pneumonia.

CALENDAR.—Charles Callender, at Chicago, Ill., on Feb. 24, aged 79 years.

FRANCE.—Rosa France, at Cambridge, Mass., on Feb. 24, of consumption.

GRAVELEY.—Jean Francesca Graveley (Blondin), at Baling, England, on Feb. 22, aged 75 years.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, MARCH 6, 1897

The Largest Dramatic Circulation in America

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AMERICAN—AT PINEY RIDGE.
BROADWAY—EL CAPITAN.
BALYS—ADA REHAN.
EMPIRE—UNDER THE RED ROSE, 2nd P. M.
FIFTH AVENUE—MINNIE MADDEN FISK.
FOURTEENTH STREET—CHAUNCEY OLCOTT.
GARDEN—HEARTSEASE, 2nd P. M.
GARRICK—SWEET SWEET, 2nd P. M.
GRAND OPERA HOUSE—THE LADY SLAVE.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOVEY—MY FRIEND FROM INDIA, 2nd P. M.
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KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 2nd P. M.
KNICKERBOCKER—SYNOPSIS, 2nd P. M.
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MURRAY HILL—THE THREE GUARDIENS.
STAR—WARD AND VOES.
TONTY PASTOR'S—VAUDEVILLE.
WALLACK'S—FOR BOWNE PRINCE CHARLES.
WEBER AND FIELDS—VAUDEVILLE.

BROOKLYN.

AMPHION—CONSIDER THE LIVING PLACE THEATRE CO.
COLUMBIA—LILLIAN RUBIN.
COL. SINN'S MONTAUK—THE CHERRY PICKERS.
PARK—A BUNCH OF KEYS.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes to standing advertisements, must be in hand not later than noon on Friday.

AN IDIOTIC MEASURE.

THE theories of a certain number of self-appointed moralists if carried to logical conclusions would have strange results. These persons, with abnormal imaginations, make continual war upon legitimate things because in their perversity they think that what to them is vulgar and indecent is indecent and vulgar to every other person; whereas persons of normal mind recognize as artistic and admirable many of the works that professional moralists declare to be of evil influence. So much for the point of view.

In this city, which is as noted for the mild, rectified activities of professional moralists as it is for the features of life that require the restraining influences of law, the name of COMSTOCK has become a synonym for gratuitous meddling and mistake. The latest evidence of industry on the part of COMSTOCK relates to a bill the introduction of which he has procured in the Legislature. COMSTOCK appeared before a legislative committee last week to urge the passage of this measure.

The bill was introduced by Senator MULLIN. It aims to prevent the appearance in public of men or women in tights, or in any guise or attire that stimulates nudity or partial nudity. THE MIRROR is ready to admit that there are occasional appearances on the stage in some places of amusement of persons who by their costumes offend the sense of decency. But such appearances are not made in the better class of theatres or in the more artistic kinds of entertainment. If a law that would cover such cases could be passed, it would be worthy of commendation. But the MULLIN bill is so arbitrary and sweeping that if it should become a law the plays of SHAKESPEARE, other classic dramas, and opera could not be performed in the costumes that their pe-

riods demand and that long usage has sanctioned.

In commenting upon this bill, the Brooklyn Eagle last week editorially said:

The annual uprightness of the legislature is exempting again. It takes the form this time of a war against tights. One may count on about a bill a year that is introduced for a purely moral purpose, and the moral of this bill is very obvious. This does away forever with ROMEO and ROSALIND. Hitherto it has been permissible on the legitimate stage to wear the costumes of the period represented, and in ROMEO's day they wore the tightest kind of tights. But we have advanced since then and now it is just as immoral for a man to have legs as for women to do so. So ROMEO will array himself in purple "pants" and ROSALIND, when she disguises herself as a boy, will wear skirts, as she really ought to do, for it is no way for a girl to act. This, to be sure, will involve the re-writing of the play. Perhaps ROSALIND can be expurgated, or can be made to disguise herself as a fat and elderly cook and win her lover's regard in that quality. The law may also abolish the circus. The bare-back rider must wear either trousers or something that will not indicate how he is made up, and the trapeze performer will have to use great caution not to catch the folds of his rather habiliments in his bar and hooks, or he may get an ugly fall. As to the ballet, that will appear in trailing gowns and will dance only the staidest of minuet. No more phantoms, no more high kicks, no more tinsel and lime light. The variety show will become as decorous as a Sunday school, to outward appearance. The bill as it stands is one of the most stupid and idiotic that has been commended to the attention of our pure politicians in many years.

The above, of course, is good-natured ridicule; but it states a fact when it calls the bill one of the most idiotic yet brought to legislative attention. The trouble with professional moralists is that they would abolish a system in their desire to reform one feature of it. A bill to raise a city because it might contain a few houses that morality would object to would be as sane as this bill to prohibit classic and admirably educational and entertaining representations on the stage because there are occasionally in theatres representations that are objectionable.

THE agitation against high hats in theatres continues in this country, and is newly noted abroad. A prohibitive bill in the Pennsylvania Legislature failed of passage last week, but a city ordinance against the practice passed in Louisville, Ky. In Marseilles, France, the mayor has posted notices warning women against wearing view-obstructing head adornment. The mayor of Brest has taken similar action, and has also pronounced against another practice quite as aggravating in that city. It seems that the women playgoers of Brest have been in the habit of taking footstools to theatres, where they have put them on their seats to elevate themselves above their neighbors. This has properly been forbidden. One might occasionally forgive a handsome woman with a becoming hat, on the score of natural feminine pride; but the footstool idea is selfishness itself.

A PERSON of at least one original idea writes to a New York paper proposing as a solution of the big-hat-of-the-theatre question that men be seated by themselves on one side of the house and women on the other, forgetting the fact that the play itself in many cases is but an excuse for propinquity of the sexes. The theory of this genius would not work in the theatre, in the church, or in any place where the uses of civilization are fostered and illustrated.

Now comes Lent, a period that formerly affected theatrical business much more seriously than it now does. Still, the penitential season is not one to depend upon for large patronage. After Lent, the regular theatrical year draws quickly to a close, and already plans are making for next season.

A POSSIBLE development of the great retail shops in New York that would include competitive vaudeville attractions, suggested by THE MIRROR last Summer, was not a wholly fanciful idea, after all. One of the London department stores has added this sort of entertainment to its bargain lists.

THE appearance of a Chicago woman in a gown that cost \$50,000 on the night of the opening of the opera season in that city detracted attention from the performance, and newly proved that the Western metropolis is the greatest city on earth in individual particulars.

PLAY TITLES.

Entered at the Office of the Librarian of Congress from Jan. 4 to Feb. 15, 1897.

A CONQUEST CONQUERED. By Grace Griswold.
STRATEGY. By Charles P. Brown.
GHOSTS. By Alexander H. Leidlav, Jr.
JOHN GABRIEL BOKHAR. By Henrik Ibsen.
ADELAIDE. By David Blupham.
ZWAJZOWIC. By E. Z. Brodowski.
THE LAST OF THE TORILS. By Arthur Detmers.
THE SPORTING TICKET. By John E. McCarthy.
SHARON O'BRIEN, THE REBEL OF '78. By James M. O'Kelly.
HIS LAST CHANCE. By George M. Travis.
LORD POVERTY'S ADVENTS. By M. Renard D'Falca.
LEILA. By Fredrik Maier.
THE DAY AFTER. By T. H. Sawyer.
MR. AND JACK. By J. Paul Lowell.
THE LEGAL SIN. By Madge Morris Wagner.
JOSHUA BLOGETT. By B. G. McFall.
CARL JOHNSON, THE WOODMAN. By C. C. Hawler.
LOVE AS A TONIC. By Alexander H. Leidlav, Jr.
PRINCE SAPHIRO. By John Reginald Blake and Randolph Thomas.
MR. SHER, OR HIM. By F. Edward Collette.
THE REGGAR STUDENT. By F. Zoll and Richard Goetz.
A GIRL OF '78. By Moses Goldstein.
A STRANGER IN NEW YORK. By Charles Hoyt.
MAD DON. By J. Paul Lowell.

PERSONALS.



COTTELLY.—Madame Mathilde Cottelly has signed to appear with the new Fifth Avenue Opera company.

BOOTH.—Agnes Booth went to Chicago in order to be present at the opening of the opera season in that city.

CLARKE.—Wilfred Clarke has been engaged by Augustin Daly for next season.

HARRIGAN.—Edward Harrigan has closed for two weeks to change route, reopening in New York on March 8. Mr. Harrigan will be seen next season in several of his early successes.

EYTINGER.—Rose Eytinger has retired from the cast of The Great Diamond Robbery.

STRAKOSCH.—Mrs. Clara Louche Kellogg Strakosch was the guest of honor at the Professional Woman's League Feb. 18, and looked as charming as when she was the leading prima donna of the operatic stage.

EAMES.—Madame Emma Eames has recovered from her recent illness, and will proceed this week to Portchester, N. Y., for a period of rest and recuperation.

KERNE.—Thomas W. Kerne contemplates an elaborate revival of King John for next season in conjunction with a new play recently acquired.

HARE.—John Hare has announced that his return to America next season will depend largely upon securing a new play.

BOUTON.—Madeleine Bouton, after a very severe illness lasting two months, has recuperated at Old Point Comfort.

SALVINI.—Mrs. Alexander Salvini, widow of the late romantic actor, arrived last week from Italy. Mrs. Salvini, who was known to the stage as Maud Dixon, may reappear next season.

PARKER.—Louis N. Parker, co-author of Rosemary, has been requested to repeat his musical lecture on "Wagner" at Lambert's New York College of Music, before he returns to England, and he has consented to do so during the first week of March.

BELL.—Digby Bell and Laura Joyce Bell will probably be seen next month at a Broadway Theatre in Augustin Thomas's comedy, The Hoosier Doctor, which has been rewritten by the author since its recent trial at Newark.

WARNER.—Charles Warner, the London favorite, who contemplated an American tour for next season, has acquired the Australian rights to Under the Red Robe, which he will present at the Antipodes next season.

CRAIG.—Alethe Craig has resigned from Augustin Daly's company. Miss Craig has been a member of this organization for nearly two seasons, and has shown dramatic aptitude. She is a daughter of Commander Craig of the navy.

NETHERSOLE.—Olga Nethersole's engagement at the Garden Theatre has been canceled, in order to enable Heartsease to continue uninterrupted. Miss Nethersole may be seen at the Knickerbocker or at the Garrick. A London dramatic paper says: "Olga Nethersole has been suffering so severely from tonsillitis that her marriage has been postponed till July, when the ceremony will be performed in London."

GREY.—Katherine Grey is still ill at her hotel in this city.

ARONSON.—Rudolph Aronson suffered a relapse of pneumonia last week, and was obliged on Thursday to relinquish his work at the Bijou.

BELLOWS.—Walter Clarke Bellows has started a dramatic school in Denver.

MELBA.—Madame Nellie Melba cabled last week from Paris that her health has in no way improved, and that she will be unable to return to America this season. She has suffered with intermittent fever.

WINTER.—The Lotus Club will give a dinner to William Winter on March 13.

RICE.—Manager Edward E. Rice, after weeks of postponement, set sail for England last Saturday on the ship which bore away Albert Chevalier.

STERN.—Leo Stern, the distinguished young English 'cellist, will make his American debut at the Philharmonic Society concert, Carnegie Hall, on Friday afternoon.

STAFFORD.—Father Stafford, of Louisville, Ky., lectured in Macaulay's Theatre, in that city, last Tuesday night on Macbeth. Analyzing Macbeth, Father Stafford termed him a creature of good impulses. And Lady Macbeth, too, he said, "was kinder than her words." Father Stafford closed Banquo as a scoundrel and a sneak.

QUESTIONS ANSWERED.

No Replies by Mail.

A PLAYER, New York City: Garrick was a misprint. The actor was Forrest.

MISS THALLA, Pittsburg, Pa.: The Rough Diamond is not a copyrighted play.

HAYCRAW, Williamsport, Conn.: Florrie West was married to Harry K. Fairbanks on Oct. 2, 1895.

CONWAY'S REASON, Stamford, Conn.: The hotel in New York you presumably refer to is the Radisson.

P. D. B., Boston, Mass.: Minnie Weaver began her professional career at Daly's Theatre, New York, in 1879.

G. R. D., Hartford, Conn.: If the scenic settings are unusually elaborate it would be well to have the designs made by a scenic artist.

STUCKRUM, Montreal, Can.: You probably refer to the "Gallery of Plays and Players," published from time to time by the Illustrated American.

R. L. RICHARD, Mobile, Ala.: Send twenty-five cents to Samuel French, 26 West Twenty-second Street, New York, for "Fletcher's Popular Recitations."

ARTHUR DAVIDSON, New York: There are one or two free scholarships, we believe, in the Empire Theatre Dramatic School, but it requires exceptional talent to obtain one of them.

D. D. W., Norwich, Conn.: A. M. Spoden, editor of Talent, Pittsburg Building, New York City, can give you a list of managers and agents who are interested in arranging in New York.

GEORGE V. HONAN, Elmira, N. Y.: Mary Shaw originated the part of Betty when Frank Mayo produced Fiddlers' Dramas at the Herald Square Theatre, New York, on April 15, 1895.

CHARLES A. SMITH, Manchester, N. H.: Louis Harrison made his debut in 1871 at the Walnut Street Theatre, Philadelphia, as Corley Jack in the Old Curiosity Shop. His sister, Alice Harrison, died May 2, 1895.

R. R. R., Boston, Mass.: Our list was first produced in America at the Lyceum Theatre, New York, on Oct. 21, 1895. Write to Daniel Frohman, manager of the Lyceum Theatre in regard to the right of presenting the play at a amateur performance.

R. C. D., La Porte, Ind.: The Atlantic is published monthly at Indianapolis, Ind. A. J. Burke was the original Evangelina when Evangelina was produced on July 24, 1874, at Niblo's Garden. Write to Verena Jarman, care of the Mission.

MILNER HYMAN, Nashville, Tenn.: The Henriette was produced at the Union Square Theatre, New York, on Sept. 25, 1897, when W. H. Crane appeared as Nicholas Vanastyne ("Old Nick" in Wall Street) and Stuart Robson as Bartle Vanastyne ("A Lamb.")

D., Naperville, Ill.: The amount you mention would be a fair rental for an opera house seating 1,000 persons. Write to William B. Seashell, who has charge of the booking department of the American Theatrical Exchange. Address a letter to Marie Vallan, care of the Mission.

M. M., Cincinnati, O.: John Parr is, to the best of our knowledge and belief, the real name of the actor and singer who is now taking the part of Scaramo in El Capitan at the Broadway Theatre, New York City. Mr. Parr has been connected with De Wolf Hopper's company for a number of seasons.

CONSTANT READER, Richmond, Va.: If you are in earnest about adopting a stage career communicate with Franklin H. Sargent, Director of the American Academy of the Dramatic Arts, New York; with Nelson Westcott, Director of the Empire Theatre Dramatic School, Empire Theatre, New York.

Z. Z. Z., Memphis, Tenn.: George R. Sims is the author of "Old Joe." The poem was published in England before the international copyright law was passed. Therefore you could not be prevented legally from dramatizing the incidents or using the title of the poem, but it would be more honorable to first obtain the consent of the author.

GEORGE LEWIS, Richmond, Va.—1. Mrs. Langtry was born in the town of St. Helena, on the island of Jersey, in 1860. Her maiden name was Lillie Lee Gorton. 2. Emma Alhani was married in 1875 to Ernest Gye, the son of the well-known London manager. Her maiden name was Emma Lejeune. Her parents were French Canadians, and she was born at Plattsburg, N. Y., in 1860.

ENQUIRER, New York City: Kathleen Mavourneen is published by Samuel French, 26 West Twenty-second Street, New York, and can be performed gratuitously. The authorship of Struck Oil is credited in the "American Dramatist Club List" to Sam Smith, and the same list gives the name of James C. Williamson under the head of "Owners, Managers or Agents." Mr. Williamson's address is given as Prince's Theatre, Melbourne, Australia.

LETTERS TO THE EDITOR.

BRAINS VERSUS GYMNASTICS.

New York, Feb. 24, 1897.

To the Editor of The Dramatic Mirror:

Sir—I am neither an elocutionist nor a voice culturist, but—perhaps in common with other admirers of the art of dramatic expression—I pay some attention to the art of persons who assume by means of gymnastics arbitrarily applied to cultivate the speaking voice as a preliminary alleged to be necessary to what is called elocution, as well as to some of the practices of other persons who assume to teach elocution without physical training, and the results of these practices. I recently heard a pupil of Alfred Ayres—Virginia Dyer—read several selections from Hamlet; and if I had been held any doubt as to the soundness of Mr. Ayres's theory that intelligence is a greater factor in good reading than mere strength or a trained facility of voice—I had no such doubt—the reading of this pupil would have dispelled it. She is a young woman slight in physique, with no natural strength of voice beyond that physique, and has had no special voice training; yet with her own intelligence directed by her teacher's example she reads with an appreciation of thought values rarely expressed by the actor of experience.

It is quite plain that a voice of almost any quality can express thought if there be understanding behind the voice; whereas no mere exercise of vocal gymnastics can make a person who has not understanding read any variety of matter acceptably. Of course, when we go into the realm of acting, there needs to be temperament as well as intelligence for any variety of adequate and pleasing illustration of character. It is safe to assume, of course, that a person with both brains and temperament will read better after practicing the voice than without vocal practice; but it is not probable that a person without quick intelligence or temperament would ever get the meaning out of a profound or a poetic author with all the vocal practice in the world.

Yours, respectfully,
J. A. W.

SARDOU NOT ORIGINAL.

"THE LAMBA," New York, Feb. 23, 1897.

To the Editor of The Dramatic Mirror:
Sir—The materialization of a supposed spirit for stage purposes in Spiritism is not an original idea of Sardou's, so most of the newspaper snobs.

In my play of the Sapey family, Shamoon of the Sixth, written for W. H. Power and this week in Detroit, I use a similar effect in the last act, where the Brahmin priest, Ram Koonah, claims to raise from the dead Sarada, a native woman who, in the guise of a visitant from another world, denounces the villain of the play and clears up a mystery—the theft of the Indian diamond, "The Light of Heaven."

Of course the "materialization" is a trick of priest's, who has the living woman under hypnotic influence. My play was written a year and a half ago, and I only note these facts to emphasize the point that there can be unconscious as well as conscious plagiarism, since I am quite sure Mr. Sardou never even heard of my play.

Very truly yours,
EDWARD E. KIDDER.

MR. THOMAS'S DISCLAIMER.

"THE LAMBA," New York, Feb. 27, 1897.

To the Editor of The Dramatic Mirror:
Sir—Will you in justice to a German playwright, who wrote the original version and to Mr. Ludovici, who translated the play into English, permit me to say through your paper that the use of my name as the writer of "The Light of Heaven" is without authority?

About seven years ago I was employed to make some changes in the English of the play as that was not always idiomatic. I do not wish in any way to seem to pretend to its authorship.

Very truly yours,
AUGUSTUS THOMAS.

THE USHER.



The scene of cheek is reached in a pamphlet just issued by Byers' Chicago Manuscript Company, the concern that for years past has been engaged in the business of stealing plays and selling mutilated copies of them to roaming pirates at prices ranging from three to ten dollars apiece.

Byers' pamphlet is called "The United States Copyright Laws," and its pretended purpose is to instruct the uninitiated as to the bearing and application of these laws. In reality it is a mass of absurd sophistries, concocted by some unskilled and probably unprincipled lawyer, for the purpose of lulling the Chicago Manuscript Company's customers into a false security so that they will go on patronizing that thieving institution.

The mischievous and illegal purport of this precious publication is self-evident, but those to whom Byers sends it as a desperate means to continue for a brief space to find purchasers for his ill-gotten merchandise are warned that if they place dependence upon his hints as to how the penalties of the law may be evaded they are almost certain to find themselves sooner or later behind the bars of a Federal prison.

Space this week does not permit me to give examples of the puffing subterfuges suggested by Byers' legal essayist, but THE MIRROR will ventilate the matter at the first opportunity.

Edwin Arthur, Jr., writes that with considerable difficulty he has interviewed a number of well-known men as to their favorite plays. Following is the list:

Mayor Strong	The Gaiety
Chambers Deane	A Gay Old Boy
Tom Wilson	Two Little Vagrants
Arthur Sewell	Half a King
Mark Hanna	The Cherry Pickers
Oscar Hammerstein	A Boy Wanted
Grover Cleveland	Lost, Strayed or Stolen
David B. Hill	The Last Stroke
Bob Cook	A Temperance Town
"Teddy" Roosevelt	Secret Service
Senator Rainer	The Sidewalks of New York
Colonel Waring	The Lost Paradise
W. J. Bryan	The Milk White Flag
General Weyler	A Breezy Time
James J. Corbett	Sowing the Wind
Robert Fitzsimmons	

The interviewer found that many were unwilling to state the reasons for their preferences.

An erroneous impression seems to have gone abroad regarding the circumstances connected with the dramatization of *Tess of the D'Urbervilles*, which is to be produced at the Fifth Avenue Theatre this evening.

Mr. Hardy's own dramatization of the novel was secured nearly a year ago by Mrs. Fiske through Messrs. Harper and Brothers. Included in the contract for the exclusive rights in America (which are fully protected by copyright) was the privilege of substituting another dramatic version for Mr. Hardy's, if deemed desirable.

Mr. Stoddard later was commissioned to make a new play from the book. That play, according to agreement, was submitted to Mr. Hardy and Messrs. Harper and Brothers and was by them approved. There has been no friction or misunderstanding of any kind between Mr. Hardy and Mrs. Fiske, or Mr. Hardy and Mr. Stoddard. The author simply was broad-minded and sensible enough to admit frankly that a play made by a practical playwright was likelier to fit stage requirements than one of his own arrangement.

"It is time the Protestant conscience in America should begin to bring to bear a constructive criticism on the drama," wrote the Rev. Thomas C. Dixon, Jr., the other day after seeing Stuart Robson in his new play, *The Jucklins*, with which he was delighted. "The stage still stinks for the lack of it. Our present attitude of silence is sheer stupidity. It is fifty years out of date."

To Mr. Dixon's concluding sentence I subscribe heartily. But I don't know that the sentiment responsible for the *Raines* law would be altogether desirable as a dominant influence respecting the theatre.

It is not an awakening of the Protestant conscience the stage needs so much as a wholesome, non-sectarian restraint, compatible with generally accepted ideas of public decency and the tenets of good taste. This the stage would undoubtedly benefit from were not a certain phase of its activities governed by the unhealthy cravings of a numerous class of persons that are noted neither for ordinary intelligence nor for moral sense.

THE FORWARDING OF LETTERS.

W. T. Clark, of the Joseph Murphy company, has written to THE MIRROR, complaining of the negligence of theatre managers and box-office men in handling the mail of traveling players. Mr. Clark details several incidents of inexcusable carelessness in this particular, and dwells especially upon the common neglect of theatre men who do not forward letters while knowing perfectly well where mail should be sent. The evil, which for obvious reasons may not be altogether eradicated, may be overcome in great measure by players who will request correspondents to address letters in care of THE MIRROR, and who may rely upon the prompt and careful forwarding of such matter.

MANAGER CONRIED'S ILLNESS.

Manager Heinrich Conried, of the Irving Place Theatre, was ill last week with pneumonia, but is now convalescent. His sickness has necessitated a change of programme at his theatre in this city, and at the Amphion Theatre, Brooklyn. At the Irving Place *Tata Tota* was given last night, and will be repeated to-night, to-morrow and Friday; Thursday, *The Ironmaster*; Saturday matinee, *Minna Von Barnhelm*; and evening, *Die Wilde Jagd*, which is a German rendering of *The Social Highwayman*.

PERFORMANCE BY EMPIRE STUDENTS.

An adaptation, in two acts, from Nathaniel Hawthorne, by Annie Josephine Levi and Alice Yates Grant.

RAPACCINI'S DAUGHTER.

Giacomo Rapaccini	Seymour George
Giovanni Gasconelli	Leland Webb
Pietro Baglioni	Charles L. Peckham
Dame Lianhetti	Grace Van Syckel
Beatrice	Alla Howard

A play in one act by Robert W. Fowler.

DAY-D HARDING'S ROMANCE.

David Harding	Frank McGlynn
John Linsey	Archibald Hitchkins
Grace Maybrock	Laura Avery
James Smith	Marie Moore

A farce in one act by Henry Stebbins.

A BEFORE-BREAKFAST RUN.

Professor Timothy Tabbs	J. A. Mason
Dickey Dodd	Seymour George
Harry Martin	E. S. Cutler
Officer McFadden	Charles Morgan
Mrs. Trishanna Tabbs	Avonia Eldridge
Daisy Dodd	Marie Derichsen
Flancke Dearing	Ella G. Fellows
Kitty	Harrietta Coverley

The third performance of the season by the students of the Empire Theatre Dramatic School was given before a crowded house at the Empire last Thursday afternoon, when three new plays were presented. The first number was *Rapaccini's Daughter*, an adaptation of a tale in Nathaniel Hawthorne's "Mosses from an Old Manse." The story is that of a seventeenth century scientist who brings up his daughter on a diet of poison until her very touch is fatal, and the old rascal is transported to the seventh heaven of scientific rapture when his child's kiss kills the man who has loved her. It is a fanciful, unpleasant story, ill-adapted for stage purposes, and there was no apparent reason for playing it in more than one act. Leland Webb, Charles L. Peckham and Alla Howard did much to make the play run smoothly.

The second play, *David Harding's Romance*, had to do with a middle-aged inventor loving a young woman who had half-promised to wed him. He goes out to sell an invention and returns, a rich man, to claim his love. But in the meantime an old sweetheart has come along, and the girl leaves the inventor, wretched despite his new-found wealth, broken-hearted in the hour of his triumph. The play very nearly struck the note of true pathos, and it served to bring forward, in Frank McGlynn, a young actor of much intelligence, of admirable presence and distinction and of great promise. Laura Avery as the fickle girl, and Marie Moore as a garrulous housewife gave able assistance.

The bill concluded with a conventional farce, *A Before-Breakfast Run*, wherein Charles Morgan seizes as a recruit on the police force, and Avonia Eldridge as a "new woman," offered most creditable character sketches.

THE STELLAR TRIPLE ALLIANCE.

The final contracts for the appearance of the comic opera alliance of Lillian Russell, Della Fox and Jefferson De Angella at the Casino have been signed by George W. Lederer and Frank Murray. The engagement will begin April 5, when Stanislaus Stange and Julian Edwards's new opera, *The Wedding Day*, will be presented for the first time. Forty-two performances only will be given in New York, and this number will include six matinees. The scenery is being painted by Ernest Albert and Walter Burridge and the costumes, by Dorian, are from designs by Mrs. Siedla. The cast of *The Wedding Day* will include besides Lillian Russell, Della Fox, and Jefferson De Angella, Lucille Saunders, William Frutte, Tom Green, Alf C. Wheeler, Louise Rial, and Albert McGucken. The seats and boxes for the opening performance will be sold at auction at the Casino two weeks prior to the production. The Lillian Russell company will close its season at Philadelphia on March 27 and the Della Fox company will close at Jamestown, N. Y., next Saturday.

A NEW THEATRE.

The Wisting Opera House, Syracuse, one of the most famous and historic theatres in the country, which was destroyed by fire on Sept. 3 last, is to be rebuilt by the owner, Mrs. J. M. Wisting. Oscar Cobb, architect, of Chicago, who designed the burnt Opera House, will be the architect of the new Wisting. Mrs. Wisting, who has traveled extensively and has visited the handsomest theatres in all parts of the world, will also embody in her new theatre some of the results of her own observations, so that when finished the new Wisting will be second to none in this country in point of design and decoration and perfection of detail. Mrs. Wisting has purchased adjoining property in order to enlarge the theatre. The seating capacity will be about 2,100, with a spacious lobby, foyer, dressing-rooms, etc. All the stage appurtenances will be of the latest and most approved character, and the structure will be fire-proof. The theatre has been leased by Wagner and Reis, and will be dedicated about the middle of September next.

CRESTON CLARKE'S NEW PLAY.

Creston Clarke's new romantic play, *The Last of His Race*, was successfully presented last Thursday at Allentown, Pa., by the author and his company, headed by Adelaide Prince, Ethel Browning, Alice Gale, John Carter, Wilfred Clarke, and Albert Gran. The story is that of a Russian noble presumed to have been drowned in youth but who is brought up in Brittany, where he loves the young woman whose hand is sought by a Russian captain. The captain denounces his rival as an illegitimate son, but the hero is able finally to establish his claim as the last of his noble race.

NELLIE McHENRY AS A CHINA WIDOW.

A *China Widow*, a new farce by Frederic L. Power, was first produced at Mobile, Ala., Feb. 20, by Nellie McHenry and her company. The play recites the escapades of a variety actress who had a young man at Hong Kong, and afterwards had married his father. The father dies, and the actress comes to Newport to seek his relatives. Recognized by her old sweetheart, she is introduced in his home as an expected governess, and conventional complications are precipitated. She discloses her identity in the end, and harmony is restored.

A PRODUCTION OF SCHOOL.

Richard Mansfield's Garrick Theatre stock company will present on Wednesday afternoon, at the Harlem Opera House, Tom Robertson's comedy, *School*, which they have rehearsed for some time past. Mr. Mansfield will not appear in the cast, but Beatrice Cameron will be seen in the part of Bella. The present engagement is the first appearance, in this city, of Mr. Mansfield under the management of Hoyt and McKee.

THEY HAVE ABANDONED VAUDEVILLE.

Signor Perugini and Madame Cottrelly, who have been singing in vaudeville, have decided to return to legitimate fields of professional activity. They were led to enter vaudeville by the pecuniary inducements which it seemed to offer. "But these," says Signor Perugini, "are largely a delusion." While the salaries are somewhat greater than those as a rule paid on the legitimate stage, it has been Signor Perugini's experience that the corresponding increase in expenses for traveling, properties, advertising, and incidentals more than equalizes the advance in salaries, with the result that the net income is frequently less than that received for legitimate work.

Another drawback which lowers the average of compensation is the absence of continuity in engagements, even for excellent performers. This is largely the result, says Signor Perugini, of the practice on the part of some of the leading vaudeville agents of engaging as many good performers as possible without regard for the question of whether they can provide them with continuous dates.

In addition to this shortcoming it has been the experience of Signor Perugini and Madame Cottrelly that vaudeville is not altogether congenial to artists of the most refined sensibilities. There is in the first place considerable nervous strain involved in giving three meritorious performances a day, as is demanded in the continuous houses. Furthermore, says Signor Perugini, the most artistic work is not appreciated as much as noise and crudity. To recite a case in point, a talented young woman sings several songs with much feeling and effectiveness. They excite mild approval. Then she turns a somersault, and the audience bursts into enthusiastic applause. Signor Perugini states that neither he nor Madame Cottrelly turn somersaults or make much noise, and that they therefore feel that they are not wholly equipped for vaudeville. They have decided that artistically it is certainly not a good field for ambitious members of the profession, and particularly for opera singers, and that peculiarly it is not by any means what it has been painted.

AN AMERICAN AGENCY IN LONDON.

Robert Grau and Leo L. Levin have formed a partnership for the opening on April 1 of an American agency in London, England, with branches throughout Europe. Mr. Levin will remain in London, where he will arrive the latter part of this month, while Mr. Grau (whose American agency is entirely distinct from the European enterprise) will attend to matters here. Mr. Levin will occupy a temporary office in Room "A," Holland Building, 1440 Broadway, for the next three weeks, where he will negotiate with American artists who intend touring Europe. The policy of the enterprise is clearly announced in the advertisement of the new firm in this week's MIRROR. Mr. Grau believes he can in a reasonable time create the same demand in Europe that he has in America for acts of a high class, and already several have been booked in London. The greatest object of the new concern will be to secure for America the latest European successes in the big halls.

CLAY CLEMENT'S SEASON.

Manager Ira J. La Motte has received a communication from Clay Clement's physician conveying the intelligence that Mr. Clement has fully recovered from his recent severe illness at Springfield, O., and will arrive in New York today (Tuesday).

The Clay Clement season has been a long and successful one and Mr. La Motte is now booking a Spring tour, which will in all probability begin at Albany on March 15 and will last from six to ten weeks, covering the principal Eastern cities. The Brooklyn engagement will be played at the Amphion Theatre week of March 20. A Southern Gentleman, Mr. Clement's new play, will be produced in April. Manager La Motte has already closed some valuable time for the Clement organization for next season.

A THEATRE BURNED.

A special to THE MIRROR from Jackson, Mich., says that the Hibbard Opera House in that city was destroyed by fire on Saturday night. Loss \$25,000.

AMONG THE DRAMATISTS.

Charles T. Dazzy is in France writing a new Southern play.

Madeleine Lucette Ryley has outlined a new comedy.

Professor S. C. De Solomons contemplates a New York production of his satirical comedy, *Husbands to Purchase*.

Augustus Thomas will soon leave for Idaho in search of material for a new play.

William Gillette has a new light comedy under way.

Henry Guy Carlton is said to have two new comedies nearly ready, one with its scene in Cuba and the other in Florida.

Bronson Howard is completing a new American drama.

Franklyn Fyles has announced a new melodrama for next season.

Charles Klein is putting finishing touches to a new comedy.

Madame A. Chandler has sold the South American rights of her play, *The Tell-Tale Heart*, to Signor Novelli, the Italian actor.

Bickley Dudley's new play has been purchased by Robert Mantell and M. W. Hanley, and will be produced at Philadelphia in the Spring.

Charles Reade Gilbert, a nephew of the famous author, Charles Reade, has finished a melodrama, in the Long Run, and is negotiating for its production in this city.

Robert Chambers has made for Augustin Daly the dramatization of "Guy Mannering," which is soon to be produced at Daly's Theatre under the title of *The Witch of Durandale*.

Leopold Jordan's operetta, *The Two Jolly Cooks*, will be presented at Keith's Theatre, Boston on March 8 by Blanche and Mina Ring, the granddaughters of the famous comedian, the late James Ring, of the Boston Museum. Mr. Jordan has written both the libretto and music. Blanche Ring, in a very original costume, appears as a boy cook and Mina as a girl cook in the work.

E. M. Alfriend and A. C. Wheeler will write a new play, in which Madame Janaschek and Mrs. Annie Veamans will appear next season, under management of A. M. Palmer and Edwin Knowles.

Sir Peter's Paradise is the title of a one-act play which A. E. Lancaster has recently completed, and which will probably be produced by Mr. and Mrs. Nelson Wheatcroft at the Empire Theatre during the present season. Its principal characters are Sir Peter Teasle, in his bachelorhood, and the country squire's daughter, who subsequently became Lady Teasle.

PROFESSIONAL DOINGS.



The portrait above is the latest of Harry Corson Clarke, who has captured San Francisco, Honolulu, and the Pacific coast with the Frawley company. During the season of thirty-nine weeks Mr. Clarke has played *Buchanan Billings* in *His Wife's Father*, Mr. Foster in *The Two Escutchcons*, Jeremiah Janaway in *The Great Unknown*, Major Putnam in *The Wife*, Judge Knox in *The Charity Ball*, Bonham Cheriot in *The Highest Bidder*, Wolfe Hopkins in *Brother John*, Ebenezer Griffing in *Nancy and Co.*, Mark Meddle in *London Assurance*, Sharpless in *The Senator*, Bill Bowline in *The Ensign*, Theodore Bender in *All the Comforts of Home*, James Dabry in *The Jilt*, Colonel Kip in *Men and Women*, Billy Hopkins in *The Last Paradise*, Kraft in *In Spite of All*, Muggerridge in *The Matrimonial Maze* (his origination), and Scuttlery in *The Railroad of Love*. The *San Francisco Bulletin* says of the *Railroad of Love*: "Harry Corson Clarke came out strong with *Phoenix Scuttlery*; there were places in the part, as Clarke rendered it, where one lived over again his experiences of the late James Lewis. Mr. Clarke is a very prominent candidate for the place made vacant by the lamented death of the Daly comedian. In his acting last night the wanted fires seemed to re-kindle." The Frawley season closed Feb. 20 at Colorado Springs, and Mr. Clarke went immediately to Los Angeles, where he opens a starring tour in a round of comedies, supported by the Pearson stock company, at the Burbank Theatre, returning to San Francisco with the Frawley company May 31. The above picture of Mr. Clarke is from a photograph by Marcus, San Francisco.

Fay Templeton may be seen again in New York in the Spring.

Several complete sets of scenery belonging to the late Alexander Salvini are stored in the studio of Armbruster Brothers, at Columbus, O.

George A. Weller joined Wilton Lackaye at Pittsburg on Feb. 20.

Delmore and Wilson wish to deny the rumor that they have dissolved partnership. They are still playing successfully with Murray and Mack.

Mabel St. Holman will sail for Europe this month, making her fifteenth trip across the ocean. She contemplates taking out a company of her own upon reaching London.

James Meade, who has been seriously ill, is now convalescent.

Signor Perugini has surprised his many friends by appearing without his mustache.

Cora Wells, of the Eugene Blair company, was married to Will T. Proctor, of Ford's Grand Opera House, Baltimore, Feb. 14, at Baltimore.

At Lyons, N. Y., Feb. 20, the members of the Rob Roy company found it difficult to obtain accommodation on account of the crowded condition of the hotels due to court week. A special train took them to Geneva, N. Y., after the performance.

The Power of the Press closed season at Toledo, O., on Feb. 20.

Samuel I. Ryan will originate a part in the new burlesque at Hammerstein's Olympia.

Fire in Mrs. Nat C. Goodwin's house in this city, last Wednesday, interrupted an afternoon tea and damaged property worth \$800. The police believe that the fire was of incendiary origin.

Charles Danby and Florence Danby, née Levey, were divorced at Chicago, last Wednesday.

Manager Frank B. Murtha, of the Murray Hill Theatre, is arranging for the elevated railway and the Lexington Avenue cable car conductors to announce the name of his house when stopping at Forty-second Street.

Elma Gillette and J. Winston Murray are successfully presenting *Ingomar* and *Faust* in Pennsylvania and New York State.

C. W. Allison did not sail for England, as intended, last Saturday.

Tennessee's Pardner will close at Cleveland, March 13, a most successful season of thirty weeks. Arthur C. Alston, proprietor and manager, has most of next season already booked, and will fill the rest upon returning to New York. A stronger company and new scenery will be features of the next tour.

Xaver Scharwenka's opera, *Mataswintha*, will be sung for the first time in America in this city by the Damrosch Opera company, on March 23.

Jennie Bensey has received an autograph letter from President-elect McKinley acknowledging the "March to the White House," composed by her and dedicated to him. The Bensey children have received four medals from the McKinley household.

Just before the performance of *El Capitán* at the Broadway Theatre last Wednesday evening, De Wolf Hopper called together the company behind the curtain and introduced Charles Klein, librettist of *El Capitán*, in behalf of whom Mr. Hopper presented to Stage-Manager Herbert A. Cripps a handsome diamond pin. Mr. Cripps has staged all of the Hopper productions, and Mr. Klein wished to express his appreciation upon the skilful presentation of *El Capitán*.

Plays with printing. All the successes in the market. To lease at reasonable rates. Berg's Dramatic Bureau, 1480 Broadway, New York.

VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Johnstone Bennett and S. Miller Kent make their first appearance at this house in A Quiet Evening at Home. The other features are the American Biograph, with new views; the Eddy Trio of Acrobats; Macarty's dog and monkey circus; A. O. Duncan, ventriloquist; Williams and Tucker, sketch team; Piro, mimic; O'Brien Brothers, gymnasts; Mlle. Andron, trapeze artist; Stanley and Jackson, comedy duo; O'Connell, magician; Nelson, Damsela and Glimmeretti, aerial burlesque; Florence Moriel, soprano; Walter Hyde, trick violinist, and Hal James, dancer.

Proctor's.

Frederick Paulding and the Paulding Trio present their pretty sketch, Partners in Misery. They are the bright stars of a bill which includes Press Eldridge, comedian; Sidney Grant and Mlle. Norton, entertainers; Skipper Enrico, Mlle. de la Grand Opera Quartette; Fayne Clark, Warwick Gagner, Catherine Elend, and Jennie Flower; the Miller Brothers' Diorama; the Five Belles, dancers; Phyllis Rankin, imitator of Anna Held; Kronenmann Brothers, acrobatic grotesques; Debutty's trained poodle, Wither J. Peabody, boy soprano; Farrell and Taylor, musical comedians; Burke Brothers and their donkey, Lavender and Tomson, acrobatic comedians; Sam Bart, ladder act; Josephine Harvey, musician and gymnast.

Hammerstein's Olympia.

Augusta Van Blene heads a bill of straight vaudeville, which includes Signor Arturo Nutini, the blind Italian pianist, known as "The Blind Paderewski"; Kitty Mitchell, comedienne; James F. Moxy, story-teller; O'Brien and Havel, acrobatic sketch; Felix and Cain, comedians; Corn Routh, songs of the day; the Stewart Sisters, songs and dances; the Farrelle, colored performers; Johnson, Davenport and Loretta, acrobatic comedians; and Herr Grals with his trained baboon and donkey. The roof show is furnished by the Ste Hassen Ben Ali Troupe; Chuck Conners and his girl; the Sisters Franchonelli, dancers; the Cherbouski Quadrille dancers, and the rival bicycle polo teams.

Tony Pastor's.

Gus Williams, the German comedian, heads a list which includes Fields and Lewis, comedians; the Four Luciers, musical act; Dolan and Lehar, travesty artists; James Richmond Glenroy, comedian; Welby, Pearl, Keys and Nellie, clog dancers and comedians; the World's Trio, cown songs and dances; Dick and Alice McAvoy, sketch; Terry and Elmer, novelty dancers; Edna Ang, petite comedienne; Francis Haggerty, juggler; Millie Bertina, contortionist; Nelsonia, shadowgraphist; the Nondescript Trio, dancing acrobats, and the only Tony Pastor.

Koster and Bial's.

Zelma Rawlston is the chief newcomer this week. She has several new songs. The other performers are Williams and Walker and their colored assistants in a real cake walk. Marie Halton in a new sketch; Alexander Tacianu, female impersonator; the French Troupe of Sisters; Wood and Shepard, musical comedians; the Marco Twins, grotesques; Marzelo and Millay, eccentrics, and Mlle. Olive, juggler.

Pleasure Palace.

Marie Dressler remains the star of the bill. The Cherry Sisters give their unique performance and the Lumiere Cinematographs presents new views. The other features are John Kernell, comedians; Felix and Semon, musical comedians; Hodges and Launchmore, colored team. Kelly and Woods' Big Show is also in the bill. The members are Pat Kelly, Irish comedian; Smith and Cook, farceurs; Carrie Scott, comedienne, and others.

Weber and Fields's Broadway Music Hall.

Under the Red Globe, Herbert and Stromberg's burlesque, remains the feature of the bill. Ross and Fenton, Sam Bernard, John T. Kelly, Yolande Wallace, Lillian Swain and others are in the cast. The olio includes the Russell Brothers, comedians; Lizzie B. Raymond, McAvoy and May, sketch team; Drummond and Saley and Belle Burbeck, the musical blacksmith; and Masus and Masette, acrobats.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Robert Hilliard's performance of Van Digger in The Littlest Girl drew audiences which tested the capacity of the house at every performance. Many people who had never before visited a vaudeville house were tempted to go and see Hilliard, and stayed to see the other features of the performance.

Thomas J. Ryan and Mary Richfield returned to vaudeville after a long absence. Their familiar sketch went as well as ever. Mr. Ryan sang the song of the hen with misplaced confidence, which he made so popular during the run of The Geeser, and of course it made a hit. The Six Glimmeretti did some marvelous work in the acrobatic line. Lew Bloom and Jane Cooper appeared in an amusing sketch which gave Mr. Bloom ample opportunity to crack dry jokes. Edith Kingsley made her New York debut. Her specialty consists of a few rag-time negro songs, to which she plays her own accompaniment. She made a favorable impression. Phyllis Allen sang some songs which touched the hearts of the occupants of the upper tier. C. W. Littlefield astonished everybody with his phenomenal "top note." Amusing comedy sketches were pleasantly presented by the Fitzgibbon Trio, Cross and Holden and the Silver Sparks, whose musical act met with much approval. La Roche rolled to the files and down again in his mysterious globe. Kurtz did some really good juggling and Helma Farbiann sang songs in several languages.

The American Biograph finished its sixth week and aroused as much interest and enthusiasm as ever.

PLEASURE PALACE.—Sam Devere's Own Company was the attraction last week, and large audiences gathered twice daily to see the old-timer and his companions. The Trials and Tribulations of The Silly Dinner was the feature of the programme. It is a broadly farcical sketch, full of humor, and was played in the true spirit of variety farce. Lottie Mortimer appeared in it, and sang a couple of very harmless songs. Miss Mortimer has changed her appearance since the last time she played in New York. She was then a pronounced brunette, and she is now just as pronounced the other way. Where raven tresses once waved over her temples, golden ringlets now appear. She sang

no "Silly" songs, contenting herself with a rendition of "Elsie From Chelsea," and "My Gal's a High-Born Lady." Larry Smith made a pronounced hit in a Dutch character in the burlesque.

Sam Devere sang a number of his favorite songs and worked in a few of his funny talks between them. Canfield and Carleton made a pronounced hit with their operatic burlesque, which is one of the best sketches now on the vaudeville stage. Flynn and Walker introduced a lot of new slang in their sketch, Her Other Husband. Larry Smith and Mamie Champion aroused considerable laughter with their German sketch. Cathryn Rowe Palmer and Florence Miller contributed pleasing specialties. The Brothers Reed were as elastic as ever and threw each other about regardless of the possibility of broken bones. Bernard Dyllyn, who knows the knack of catching an audience with the last line of a song better than any other singer, had to respond to several encores. He sang a song called "Just Behind the Times" which will undoubtedly become very popular, at least with baritones and "phenomenal" contraltos.

Marie Dressler, who does not belong to the Devere company (oh, dear, no!), continued her engagement. In addition to her songs, and the recitation of "Bully Ben," a poem of the East Side, she introduced a "fake" piano solo. Miss Dressler retains her remarkable elasticity, and bows her thanks in various ways.

Lumiere's Cinematographs continued to please. Several new views were shown, the most interesting of which is a picture of the stairway leading from the end of Brooklyn Bridge to City Hall Park. It was taken at a busy hour in the morning, and as the scene is a familiar one it aroused more interest than all the others put together. Several foreign views not seen here before were also shown.

well that he had to sing the last verse over again. May Wentworth introduced a piano monologue, which was well received.

Harry Kramer did some difficult feats on his bicycle. Fritz Leslie and Eddie were amusing in their acrobatic pantomime. Belle Hathaway's dog and monkey circus amused the children. W. E. Whittle, Dick Sands, and De Colts were also in the bill. Tony Pastor furnished his usual quota of songs.

PROCTOR'S.—Mr. and Mrs. William Robyns appeared for the first time in New York in their dramatic sketch, The Counsel for the Defense, which was written by McKee Rankin. The piece affords opportunity for some fine work, which was taken full advantage of by Mr. and Mrs. Robyns, who have recently gone into vaudeville and have met with great success. Mr. Robyns portrayed the crusty old lawyer, who hides a kind heart under his gruff manner, and did it in a thoroughly convincing and delightful way. His changes of expression, as the different aspects of the case strike him, were capital, and the whole characterization was admirable. Mrs. Robyns first appeared as an old housekeeper and changed quickly and successfully to a typical girl of the East Side, who comes to plead with the old lawyer to take up her lover's case. The piece is full of pathetic and humorous touches so well blended that one does not know whether to laugh or cry. It met with great favor with Proctor's patrons, and Mr. and Mrs. Robyns received a hearty recall after the fall of the curtain.

The Cherry Sisters, who always create a sensation, have become very spruce since they were last seen here at Olympia. They received more attention here than they did at the music hall, but of course they had to stand a lot of geying. They gave the same wild and terrible show as

once Blindley, who made her first appearance here last week. The audiences at every performance applauded her work enthusiastically, and on several occasions she had two or three recalls. Williams and Walker continued to create a furor with their fourteen colored assistants in the cake-walk. Marie Halton basked in the glare of the calcium and sang her catchy songs.

Georgie Howard made her first appearance here and made a good impression with her imitations. Wood and Shepard made their accustomed hit in their musical comedy sketch, receiving a hearty welcome from the friends they made during a previous engagement.

The Three Krasuckis, Kronemann Brothers, Marzelo and Millay, and Alexander Tacianu continued to please in their various specialties.

DAN LENO.

Dan Leno, the famous London comedian, whose picture in one of his pet characters appears elsewhere, has been engaged by Oscar Hammerstein, and will make his American debut at Olympia in the latter end of March.

Leno is considered the funniest man on the London music hall stage, and his services are in such constant demand that his time is booked solid for years in advance at a very large salary. He has been making from \$20,000 to \$40,000 a year for the past four or five years, and has saved a handsome fortune from his earnings.

It was as a dancer that Leno made his first hit in London. He met and defeated the champion clog dancer of England, and won the belt which was put up as a prize. He does not care to do clog dancing now, as he does not find it necessary in his act, which is of a broadly humorous nature.

It is expected that he will be as successful here as in England. He will be warmly welcomed, and it is believed in making a hit he will be glad he came, as he can then return home with more prestige and a good reason for demanding even a larger salary than he is receiving now.

PROCTOR'S HORSELESS HANSON.

New Yorkers were startled last week by seeing a hansom cab without a horse rolling up and down Broadway. As they turned around to have a good look at the disappearing vehicle, they saw a sign hanging under the driver's seat, which simply said:

PROCTOR'S 32nd ST.

It is one of the very best advertising devices ever sprung on an unsuspecting public, and Mr. Proctor deserves to reap a rich reward for his enterprise. Like all good things, electric carriages come high. This one cost Mr. Proctor \$3,000, but it will pay for itself in a short time, as it has already caused more talk than all the milk baths and runaway horse stories published during the past twelve months.

SOCIETY GIRLS IN VAUDEVILLE.

Two Brooklyn society girls, Mary Norman and Mildred Morton, who have won conspicuous successes on the amateur dramatic stage in Brooklyn, have gone into vaudeville. Two weeks ago they asked Manager L. B. Jones, of the Criterion Theatre, to permit them to make their debut at his house. He saw a rehearsal of their sketch, called Two Fast Friends, and consented to give them a chance. The good judgment of this move received ample demonstration last week. They were received with enthusiasm, never failing in winning recalls. Their sketch is a very clever and entertaining one, and is refined and delicate besides. It appeals particularly to their own sex. Miss Norman was very happy and successful in her representations of the girls of Boston, New York, and Chicago, and Miss Morton played and sang charmingly. Manager Jones has made "a discovery."

SALVATIONISTS IN A MUSIC HALL.

Sergeant Henry Smith and Captain Annie Hughes, of the Salvation Army, went to see Oscar Hammerstein last week, and staggered him by asking permission to go on the stage of Olympia on Tuesday evening and run a little religious "turn" between the variety acts. He demurred at first, but finally consented, and so on Tuesday evening, after Van Blene's cello solos, which had left the audience in a dreamy mood, they went on. The spectators laughed at the odd looking "team," thinking it was an "extra turn" of the Cherry Sisters order. They announced their mission, however, and the audience listened in respectful silence while the Sergeant sang a hymn to the Captain's accompaniment. He sang three verses, and then went off. There was no encore.

CLEVER ACROBATS.

The three Seymours, who made their New York debut at the Pleasure Palace during the week of Feb. 15, are wonderfully clever men. They accomplish the most difficult, dangerous and original feats with apparent ease, and without any of the tiresome display indulged in by the majority of acrobats. Their act opens with a piano solo by one of the trio, then there are a few words of dialogue, and after that it is hustle, bustle and rush to the finish. The most remarkable thing about them is that they seem to be Americans. They ought to be encouraged on this side, or they may have to go to Europe and come back as the three Seymours or something, when they would doubtless be welcomed with open arms.

RECORD BROKEN AT KEITH'S.

The attendance at Keith's Union Square Theatre on Monday of last week (Washington's Birthday) broke all records. From the time the doors were opened at 9:30 in the morning, until the final fall of the curtain, the house was packed to its utmost capacity. Of course it was emptied and refilled several times. During the afternoon and evening much money was refused, as it was impossible to find even breathing room for those who wanted to get in.

BLIND PIANIST AT OLYMPIA.

Signor Arturo Nutini, the blind Italian pianist, who opened at Hammerstein Olympia last evening, is known as "The Blind Paderewski." He was born in Florence about thirty-four years ago, and has been blind from birth. His talent for music displayed itself at an early age, and he received a thorough training from the best teachers. He has invented a unique method of recording music from which he learns compositions by the sense of touch. He is also a composer and has a repertoire of several hundred selections.

IMPROVEMENTS AT OLYMPIA.

A large number of workmen began last week to make the alterations on the ground floor of



DAN LENO.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Under the Red Globe, with its fine cast, catchy music, fresh jokes, and pretty girls, drew a succession of crowded houses last week.

Ross and Fenton, John T. Kelly, Sam Bernard, Sylvia Thorne, Frankie Bailey, Yolande Wallace, and the rest of the company caught the spirit of the burlesque fully, and the performance increased in brilliancy with every repetition. There is no doubt that the new piece will be as popular as The Geeser, which had a remarkably long run.

Howell Hance and his company, including Maggie Fielding, Lizzie Evans, William Ranous, and Lucile Lee, presented Augustus Thomas's comedietta, The Man Upstairs. Miss Fielding made her usual hit in her true to life impersonation of the Irish servant girl, and the entire company worked together with the happiest results.

Imro Fox joked about himself and his work, and performed many wonderful tricks. Alf Grant rattled off a long string of jests which met with approval, and Abachi and Masaud, the Arabian acrobats, were remarkably agile in their acrobatic feats.

TONY PASTOR'S.—Charles T. Ellis and Clara Moore presented their sketch, Mrs. Hogan's Music Teacher, for the first time here and made a splendid impression. Mr. Ellis's songs "Baby's Pocket" and "Santa Claus" made solid hits. The picturesque effects introduced in the latter song invariably arouse enthusiasm and insure a hearty recall for the singer. Burt Shepard, who is called "the twentieth century comedian" on the programme, told some jokes which are certainly not ahead of the times. His monologue is good, however, and he kept the audience in the best of humor while he talked. The Donovan's dog story came in very handy, as last week the population was interested in the dog show. Charles Jerome said a number of bright things to his partner, Clara Bell. Lillie Westers played brilliantly on all sorts of instruments. Billy Carter's quiet method of discussing the topics of the day is very effective and he got a laugh for every gag. Charles G. Seymour gave an imitation of J. W. Kelly, and did some eccentric comedy work of an amusing character. J. W. Myers sang semi-classical songs in a good strong baritone voice. He sang "The Land League Band" so

before, and don't seem to be the least bit discouraged by its reception. They wound up the performance by a tableau called "The Goddess of Liberty," with plenty of patriotic music and red calcium lights.

Erza Kendall and John Kernell divided the monologue honors. Both made big hits. Kendall keeps his material fresh, and added several new and bright remarks to his string. Colby and Way presented a very pleasing sketch in which Mr. Colby's ventriloquist work was extremely good. Miss Way caught the house as the dancing doll. "The Baby in the Cradle" proved very amusing as presented by Miles and Raymond. The imitation of a baby was remarkably good. Louise Truax proved that young as she is, she can whistle as well as any of her older rivals. Katherine Gyles did a remarkably neat and dainty club swinging act. O. K. Sato gave an imitation of Harrigan the juggler. He had the cigar boxes, the lamp, the chatter and everything down fine.

Filion and Erroll were seen in "Women vs. Men," and made a hit as usual. The Asbys did a novel posing act. They stood on a revolving pedestal, with a screen at the back, which enabled them to change their positions while concealed from view. It is an ingenious device, and the pictures were good. The three Dore Brothers, banjolets, and Farke and Semon furnished pleasing musical turns.

HAMMERSTEIN'S OLYMPIA.—Silly's Dinner had its final performance on Saturday evening last, and Little Egypt and the other diners have taken themselves to fresh fields and pastures new. Kitty Mitchell was the brightest feature of the programme, and her effective singing and dainty dancing brought her well-merited applause. Augusta Van Blene's masterly performance on the cello made as big a hit as ever. Fields and Lewis, Felix and Cain, and O'Brien and Havel won applause for their brisk comedy work. De Bessell modeled many faces in clay with good results. The Pantzer Brothers, Haines and Pettigill, and Herr Grals and his baboon and donkey continued their successful engagement.

The bal champetre on the roof went on as merrily as ever, and the various acts met with the approval of the usual large crowds.

KOSTER AND BIAL'S.—It is a pleasure to record the pronounced success achieved by Flor-

Hammerstein's Olympia. The entire space beneath the present concert hall, which has never been put to any use, will be utilized in making a foyer, the like of which will not be found the world over. The floor will be raised to the level of the present foyer, the marble stairways will be removed, and the result will be a foyer ninety feet long and sixty-five feet wide. It will be lined with rare marbles and mirrors, and decorated with palms and potted plants. Luxurious divans and chairs will be scattered around so that patrons may lounge about and enjoy a quiet smoke while watching the passing crowd. The concert hall will be converted into a ladies' promenade, and will be redecorated in a way to gladden the feminine heart. The improvements will not be completed for at least three months, but the performances will go on as usual.

SOME NEW SONGS.

The following new songs have recently been placed on the market by Joseph W. Stern and Company, of this city: "I Don't Blame You, Tom," by Edward Marks and Joseph W. Stern; "One Smile From Her," by Charles Shackford; "Take Back Your Gold," by Monroe H. Rosenfeld; "My Colleen," by Max S. Witt; "Ta-Rum-Pa-Tum-Tum," "Darling, Please Girls," and "The Yankee Girl in Gay Paree," by Iida Orme. "I Don't Blame You, Tom" and "Take Back Your Gold" are ballads of the popular type which are sure to win favor. "My Colleen" is a love song which is better than "Grace O'More" by the same author. Miss Orme's songs are all bright and lively, and will soon be in the repertoire of every up-to-date soubrette. "Ta-Rum-Pa-Tum-Tum" is especially gingery and has been sung by Lottie Gilson and Louise Beaudet with great success.

A QUICK TRANSACTION.

On Sunday, at 5 p. m., Robert Grau received a telegram from D. H. Hunt, of Pike's Opera House, Cincinnati, stating that Frederic Bryton was ill and could not play the week out, and beseeching Grau to send a headliner at once. Grau then proceeded to pull wires in several directions with the result that at 10 p. m. the same night J. K. Emmet and his company were bound for Cincinnati, and appeared last night in Mr. Bryton's place in the bill. Much of Robert Grau's success as a booking agent is explained by such prompt service.

STILL THEY COME.

Robert Grau is making new throngs upon the legitimate ranks for the vaudeville. During the past week he has arranged with no less than five strong features to be booked in vaudeville houses. Ross Eytling and W. A. Whitcomb will be seen in a sketch shortly, Charles Kent and Eleanor Barry will commence March 15. Joseph Whelan and an actress yet to be engaged, about the same time, and an operatic quartette, which will include Annie Myers, Charles Bassett, and Drew Donaldson, will also shortly be seen at the continuous houses.

SAN WESTON'S BENEFIT.

The report of temporary treasurer Isidore Wharmark shows that the total receipts of San Weston's benefit up to date are \$9,041.04 and the expenses \$151.50. This leaves a balance of \$8,889.54. Two thousand four hundred dollars have been deposited in a savings bank to draw interest, and the rest will be paid to Mr. Weston at the rate of \$50 a month. William Harris, Isidore Wharmark and Louis Aldrich will take charge of the Weston fund.

ACTORS BECOMING INTERESTED.

The idea of putting up a big vaudeville benefit for the Actors' Fund, suggested by THE MIRROR, is meeting with marked approval. A number of letters were received last week in reference to the matter, but on account of lack of space they have been held over till next week. J. S. Rose and Wood and Shepard are among those who are taking an active interest in the matter.

ANOTHER MUSIC HALL.

John F. Harley, backed by Western capitalists, will erect a music hall somewhere on Broadway, between Twenty-third and Thirty-fourth Streets.

VAUDEVILLE JOTTINGS.

Marie Dremmer received a big stand of roses from Anna Held and a crown of diamonds from Lillian Russell during her coming week at the Piquette Palace.

Molly Walker is lying seriously ill in the New York Hospital.

Goggin and Davis, the comedy acrobats, have not closed with Black Patti's Troubadours, as reported, but will continue with that organization for the balance of the season.

The Black Patti's Fifty Troubadours did a respectable business in Chicago. Vesseli and Nolan are to be congratulated on the splendid result of their venture.

Bruce and Bush, the comedians, were at Gilmore's Opera House, Springfield, Mass., last week.

The Cosmopolitan Trio are making a hit with their new act. They are booked East up to May 17 when they start on their Western trip. They are now playing return engagements over the Moore circuit, where they are the feature.

The members of the Empire Theatre Stock company who are appearing in Under the Red Robe visited Weber and Fields' Broadway Music Hall on Tuesday afternoon last and saw the stock company of music hall comedians in Under the Red Robe. It is needless to say they enjoyed themselves immensely.

William J. Hopkin will accompany Colonel Hopkins to Carson City to see the Carson-Pittsburg & Co. Mr. Hopkin has made a lot of \$500 to \$600 on Pittsburg, and thence he has a "cluck."

Melville Stoltz, who had a good deal to do with the success of Andrew and Anna Held in America, left San Francisco on Feb. 5, to look after the business interests of the Flying Jordans Vaudeville in Australia. The company, which is making a tour of the principal cities of the world, includes the Flying Jordans, Virginia Aragon, Mabel and Mabel, John J. Burke and Grace Forrest, the O'Brien, Chalmers and Raper, and Howard and St. Clair. They will return in time to begin a tour of America in November next.

Mrs. Dudley Farnworth (Miss Harris) is playing vaudeville dates.

The Central Garden Theatre in Cincinnati, formerly known as the Olympic, has been closed.

Mat Lincoln and Al Ross have joined hands, and are rehearsing a new act. They will soon be seen in New York.

Gayest Manhattan will be produced at Koster and Bial's on March 15. It is called "an original vaudeville in three acts and ninety minutes." Will McConnell does not claim the authorship of the book; he told a blunder man the other day that he simply wrote the title.

Evina Francelli and Tom Lewis continue to meet with success. Last week they were at the Bijou in Philadelphia, and their act was one of the features of the bill.

Saharet, the dancer, who was originally to have opened at Koster and Bial's on March 15, played there during the week of Feb. 15. She was so successful that she will open at this house for a run, beginning March 15. She will have three assistants, who have been especially imported from Paris.

Papinto continued her successful engagement at the Pike in Cincinnati last week, attracting the best people who have ever visited a vaudeville house in that city.

She opened in the Bijou in Louisville yesterday for a two weeks' run. She will go to Pittsburg on March 23.

Silver and Sparks filled a successful engagement at Keith's Union Square Theatre last week.

Sibyl Johnstone and Charles J. Bell have joined hands and will produce a new comedy, which deals with the question of divorce in a humorous way. The play is from the pen of Clay M. Greene, who wrote it especially for the Keith theatres. It will be presented first in Boston, and will be seen here at the Union Square on March 15.

William Stephens and Mabel Klar are appearing in a very strong staging specialty.

Colonel J. D. Hopkins spent last week in Pittsburg looking after his theatre in that city.

Sula Livino, of the Livinos, has been very ill at Columbus, O. She is now out of danger and is speedily recovering.

Harrison, the "tramp juggler," has been very successful in Chicago for the past few weeks.

Owing to the fact that The Minors went to prove earlier than usual last week, the vaudeville letter from Chicago was left out. It told of the appearance at the various houses of the following performers: Maxwell and Simpson, Ben Harvey, Georgia Bryant, Thomas and Quinn, Josephine Sabel, Arthur and Jennie Dunn, Bryant and Filkins, Harrison, Foreman and West, Pauline Hall, Annie Hart, Weber and Fields' Own company, Vesseli, Victoria, Chalmers and Thorpe, Marion and Pearl, and the Manhattan Comedy Four.

M. Arras and Mlle. Allen, clever gymnasts and equilibrists, will make their American debut at Keith's Union Square Theatre on March 8. They were especially engaged in Europe for the Keith Circuit.

Francesca Redding and Hugh Stanton, who were among the first to do certain stunts in vaudeville, will make their reappearance at Keith's next week, when they will do for the first time in New York a new comedy called A Wife by Advertisement.

J. H. Cort, formerly manager of the Imperial Music Hall in Chicago, resigned the Olympic in that city on Saturday, Feb. 28. A big house greeted the opening bill, which was furnished by DeWanna and Thorpe, Del Fuego and Day, E. H. Carter, Schumann Sisters, Alice Stoddard, Gilbert, Putnam Sisters, Havens and Andrews, Beale Lamb, Katana, and Sweeney and Lamb. Manager Cort is very popular, and the future should be bright for his new enterprise.

F. F. Proctor has engaged Ballard, the "poetry" manufacturer, from Iowa, and will put him on view at the Piquette Palace, March 8.

Zelma Rawlston was entertaining a few friends at dinner in her apartment on West Forty-second Street on Friday evening last, when the company was startled by a burst of fire, and a warning to run for their lives. The fire was burning brightly in the basement, and her guests had no time in reaching the street. The firemen soon quenched the blaze, however, and the hostess and her guests returned to enjoy the rest of the repast. They drank the health of the fire ladders with great zest.

Sibyl Johnstone has been booked for a season of ten weeks at some of the principal vaudeville houses in the country by Robert Grau. She opened at Keith's New Theatre, Boston, on Monday.

The Litchfield, Bell and Stella, are filling the third week of a highly satisfactory engagement at the Piquette Palace Theatre, St. Louis, Mo.

The Queen's Wagon is the title of a one-act sketch which Grace Addison has translated from the French. It is to follow the bright little comedienne, The Courtship of Master Modus, which was successfully rendered by Miss Addison and Frederick Vroom at the Criterion, Brooklyn, last week.

Albert Chevalier returned to London on Saturday last. He will probably open in London shortly in a new musical comedy written by himself. He has offers for it from two London theatres.

Mrs. Radley Barton's Bill, or in Greater New York is the title of Oscar Hammerstein's new burlesque, which will be produced on a very elaborate scale at Olympia on Monday evening next. George W. Monroe will be seen as Mrs. Radley Barton.

Pauline Von Arnold went on for a trial performance at Hammerstein's Olympia on Saturday last. She made a decidedly favorable impression on the large and fashionable audience.

John L. Sullivan's season opened last week in Boston with a big boom. "The Big Fellow" was cheered for five minutes on his first appearance.

Gertie Cillman is seriously ill at her residence in this city.

Louis Robie, for whom a warrant was issued last week in Brooklyn under the new copyright law, was released under \$500 bail by the Federal authorities. James J. Armstrong was Mr. Robie's bondsman. He was charged with using material from plays owned by other managers, in his burlesque.

Prof. Rider's Night Owls and Modus Rouge com-

ERNEST BIAL

Sole manager of

FREDERICK PAULDING

In the sketch, "Partners in Misery."

DIAMOND COMEDY FOUR, an eccentric quartette.

MAUD ENTWISTLE and EDMUND CLARENCE in the sketch, "Lovers' Paradise."

J. IRVING and EMMA SOUTHWARD in the sketch, "A Persistent Suitor."

STANLEY WHITING, Negro Impersonator and Rag-Time Pianist.

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In "The Courtship of Master Modus"—Adapted from The Munchausen.

BROOKLYN EAGLE—Tuesday, Feb. 23, 1897.

There was an excellent bill presented at the Criterion Theatre last night and a large audience seemed to enjoy the good work done. The bill was headed by Grace Addison and Frederick Vroom, two of the best-known artists, who made their first appearance on the vaudeville stage last night with entire success.

BROOKLYN STANDARD UNION—Tuesday, Feb. 23.

The feature of this week's programme at the Criterion Theatre is The Courtship of Master Modus, a charming little sketch, in which Miss Addison and Frederick Vroom are supported. This is the latest effort of these clever Shakespearean artists in vaudeville, but that they pleased the audience which crowded the Criterion last evening was evidenced by the hearty and well-deserved applause bestowed upon them. Miss Addison and Mr. Vroom gave a delightful interpretation of the roles, and those who attend the Criterion this week will enjoy a treat.

Vaudeville managers address for terms and open time Frederick Vroom, The Players' Club, 16 Gramercy Park.

BROOKLYN TIMES—Tuesday, Feb. 23.

There was an excellent bill presented at the Criterion Theatre last night and a large audience seemed to enjoy the good work done. The bill was headed by Grace Addison and Frederick Vroom, two of the best-known artists, who made their first appearance on the vaudeville stage last night with entire success.

BROOKLYN CITIZEN—Tuesday, Feb. 23.

The series of high-class vaudeville entertainments inaugurated at the Criterion Theatre is kept up to the level of interest for this week. The leading feature is given by Miss Grace Addison and Mr. Frederick Vroom, who appear in a pretty comedy entitled The Courtship of Master Modus. The actors last night proved to be of unusual merit, the grace and charming personality of Miss Addison winning her warm praise. The staging and costuming of The Courtship is worthy of praise.

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